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... I take my  
Pen in hand ...

#### Canada Likes Our American School Bands

##### The SCHOOL MUSICIAN:

Please send me your rates for "Musician" to be sent for a year postpaid to Canada. I wish to subscribe for it again. Kindly send me some old back numbers of the "Musician" to pass around. After the war, there will be a big boom in school band music in Canada and there will be a big demand for American band directors to teach over here. Canada likes the snappy and smart appearance of American bands and is sold on the idea 100 per cent. Also, Canadian "fall fairs" will use a lot of American school bands, instead of the usual dull, slow English bands. There are scores of Canadian schools waiting for "peace to be made" and then they will open up strong with American directors in charge. Thanks. Don't forget the sample copy to be sent me. Yours truly, (Name withheld.) L'Original, Ontario, Canada.

Dear Mr. —: Your letter is most interesting and I am sure every school Bandmaster and every school musician in this neighbor land of yours will enjoy reading it. I have taken the precaution to withhold your name from this publication because I do not have your permission to publish your letter. I am a frequent visitor to Canada, having at one time had a business connection in Toronto which took me there almost every month for several years. So I know exactly what you mean both about the fairs and the bands. Most of us here are hoping that the present war can be brought to a conclusion that may be called a success for all the peoples of the world, a peace that will have for its treaty the healing of hatred, jealousy, revenge, and self-aggrandizement. Then dictators large and small, at home and abroad, can find new and more compassionate and constructive uses for their time and the eloquence of music will replace the roar of the tyrant.—Ed.

#### Beg Your Pardon

Dear Mr. Shepherd:

In the January number of The SCHOOL MUSICIAN news, there is a short item telling of my activities in War Bond work. It seems that the article gives the wrong impression. I would be most grateful to you for altering this impression.

1. The article speaks of high school musical organizations in Newark, under the direction of Henry Melnik, which seems to suggest that I am director of the entire city and that is not true.

2. Also it fails to give recognition to and mention of the name of the high school at which I am director.

3. The entire \$70,000 in War Bonds was raised by Weequahic High School alone.

4. Our band was the only one in the city that did not play any football games and took a self-imposed pledge not to use any rubber or gas.

In all fairness to everyone concerned, including the director of the entire city schools, I would appreciate your making these corrections. Many thanks for your consideration. Kindest regards, Yours for ... Henry Melnik, Director of Band and Orchestra, Weequahic High School, Newark, N. J.

(Continued on next page)

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## Pen in Hand, Cont.

Dear Mr. Melnik: It is a pleasure, Mr. Melnik, to comply with your request. This time we can surely be guilty of no mistake as we have published your letter exactly as we have received it and its contents must definitely be accurate. It is probable that these inaccuracies have caused no great national concern but, of course, we realize how you must feel about the whole matter and it is not too much to imagine that the Treasury Department may have had you on the pan. Mr. Morgenthau we understand quite authentically, was a former school musician and no doubt he still reads *THE SCHOOL MUSICIAN* with greatest eagerness. Anyway, this ought to square you in Washington and elsewhere, with the possible exception of Newark.—Ed.

### Mr. Larkin, Please Note

Dear Mr. Shepherd:

Your article on Gilmore was tops. But why did the writer never mention Frederick Neil Innes—trombone soloist with Gilmore who played on his instrument all the difficult cornet solos played by the brilliant Levy? Even Sousa told me one time he considered Innes the greatest trombone player ever heard in America. After the Pryor story why not one on Innes? Dozens of professional players who played with both Sousa and Innes told me they considered Innes the finest bandmaster of the two.—George F. Strickling, Heights High School, Cleveland Heights, Ohio.

Dear Mr. Strickling: I am very glad you brought up this subject, Mr. Strickling, for the great work of Frederick Innes is well known to me as I am sure it is also to our historian writer, Mr. Larkin. He will no doubt be pleased to have your suggestion and probably has all ready a file of interesting information to tell us of that great trombonist.—Ed.

### Of Interest to Twirlers

The *SCHOOL MUSICIAN*:

In answer to your article about "How Twirlers may become Majors in National Association" of the May *SCHOOL MUSICIAN*, I would like very much to have more information. If the application is still open please send me more information and the mentioned application blank.—Dorothy Anderson, Drum Major of Hotchkiss High School Band, Hotchkiss, Colorado.

Dear Miss Anderson: It would be difficult to give you more specific information than is given in the article, Miss Anderson. If you will address a letter to the All-American Drum Majors Association, 143 Lamberton St., Franklin, Penn., I am sure that Mr. Bernard Villier, Deputy Commander, will be glad to send you an application blank and from then on you will find yourself spinning right into the center of things.—Ed.

And to the four hundred kibitzers who sent in their razberries about the typographical error on page 21 of the January issue, may we remind you that your highly respected and esteemed Uncle Sam recently produced a Victory poster, distributing several millions to all corners of this English speaking world, on which a picture of a baby girl, Linda Peterson, appeared, with such lyrics as "Make sure he grows up a free man." and (the child speaking), "Please give us little guys a chance." So maybe you had better go out and buy another bond.

## Presenting—



**Forrest L. Corn, Kramer High School Bandmaster,  
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Now in his eighth year at Columbus Forrest L. Corn has developed his Band from a small group of 23 players to the concert unit of 75 pieces and has also organized under his baton a Band in training, numbering 73 carrying instrumental instruction down to the fifth grade.

Taking part in all state and national regional music contests Director Corn's Concert Band has scored a high record of First Division rating in all entries. Its fine reputation in the state has made it a favorite when clinics and festivals are taking place. Besides being a concert group the Band also has been developed into a superb marching unit furnishing the big thrill shows at football and basketball games. The community finds them indispensable now in their war work.

The Band has received four superior ratings in Class A, state district music contests, and last year instrumental entries from the Band received nine superior ratings in eleven events. At the National Regional Contest held in Omaha last year, soloist and small groups won four division one ratings and two division two ratings. Director Corn is doing a remarkable job and with youth in his favor is destined to go a long ways in making America musical.





# The School Musician

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# TUNING the Band for CONCERT

*An article Based Upon Intonation Problems in the School Bands*

By Ralph R. Pottle, Ph.D.

Head, Department of Music

Southwestern Louisiana College, Hammond, Louisiana

● THE WRITER FEELS IT IS WHOLLY UNNECESSARY TO DEFEND an exposition treating the problem of intonation in school bands, even during the progress of a war of world scope. Indisputable proof of the seriousness of the problem of tuning is acknowledged through the inclusion of "INTONATION" as the second of seven major divisions on the official National Adjudication forms.<sup>1</sup>

Readers of this magazine recognize that many problems are to be met in acquiring a near perfect intonation in instrumental ensembles. They are, for instance, cognizant of some of the scalar imperfections in wind instruments as manufactured under present standards, though instruments now in use are in better tune than any which have preceded the present models. Readers realize, also, that some players are endowed with a keen sense of pitch perception and play nicely in tune, and that others are less capable of such close pitch discriminations. All agree, no doubt, that ability to judge the pitch of tones is necessary for any instrumentalist.

However, there are other factors which affect the intonation of school bands with some of which the average bandmaster is unfamiliar. For instance, the effect on the pitch of tones on wind instruments of a rapid change in temperature of the atmosphere in which a band is performing has been shown to be much greater than many suspected. In fact, the writer found this to be one of the major impediments to accurate intonation particularly at public concerts. The finest organizations experience this difficulty without their members realizing, often, the true cause of the faulty intonation.

One might inquire as to why the intonation disturbance, resulting from an excessive rise in temperature, is so much more likely to occur at concerts than at rehearsals. The reply is simply

that a more even temperature prevails in rehearsal halls since they are not, ordinarily, equipped with heavy lighting apparatus and, too, since a large audience is seldom present at rehearsals. On the other hand, the temperature of the atmosphere in an auditorium, when crowded, tends to increase from the multiple effects of warmth radiating from the bodies of those comprising both the audience and the performing ensemble, and from heat generated by stage and other lighting equipment. Consequently, when school bands perform at public concerts, they play under abnormal conditions created by these additional factors. The accrued and net results to intonation, then, is a disturbance of the tuning which prevails normally at rehearsals. Moreover, this faulty intonation tends to mar the performance at the very time when it is desirable that the band function most musically. Thus an investigation of these conditions seems justified and desirable.

In order to obtain reliable data on

how a change in atmospheric temperature disturbs the tuning of a performing wind ensemble, the writer conducted an experiment in which 2,640 measures of musical pitch of tones on wind instruments were made under various temperature conditions ranging from 60° F. to 110° F. The specially constructed laboratory in the physics room at George Peabody College for Teachers provided conditions for the regulation and control of temperature within the laboratory thus facilitating precise measurement of the influence upon musical pitch of variation in temperature. All measurements were made by the aid of a chromatic stroboscope. Measurements were taken at ten degree temperature intervals, i.e., 60° F., 70° F., 80° F., etc. both before and after the instruments had been "warmed up" through the process of exhaling breaths through them. Inasmuch as a "warm up" period usually precedes a public concert, only those measurements made following the warming of the instruments, by exhaling breaths through



Picture taken inside the special laboratory shows microphone, chromatic stroboscope, recorder, thermometers, and hygrometer. Air conditioning equipment is not visible. Left to right: Ralph R. Pottle, experimenter; Dr. Irving Wolfe, Head, Division of music, George Peabody College for Teachers, and Ralph Pottle, Jr., instrumentalist.

1. Adjudicator's Comment Sheet BOI (Chicago: National School Band Association, 64 East Jackson Blvd., 1941).

them for five minutes, will be discussed here.

In obtaining measurements the following procedure was used. The atmosphere in the laboratory was adjusted to a certain level of temperature, for example 70° F. An instrumentalist entered, opened his case, assembled the instrument, allowed it fifteen minutes in which to assume room temperature, warmed it by exhaling breaths through it for five minutes, and played, in three different keys, the selection chosen for all tests. The writer noted and made record of the pitch of the tones on the instrument after which the temperature within the laboratory was increased to 80° F. The whole procedure was then repeated at the new temperature level and record made of the pitch. Other tests were made at the 90° F. level and 100° F. In a few exceptional cases, the testing began at 60° F. and concluded at 110° F. requiring a half day for completion.

#### Results and Implications

The data obtained from 175 completed tests involving 2,640 measurements are available and are utilized as evidence to support assertions which follow. It was found, for instance, that a ten degree rise in temperature from 70° F. to 80° F.—a very common occurrence at a concert—affects the pitch of the several wind instruments by amounts which vary, generally, as the size of the instrument. For example, 69 tests on B flat clarinets showed a rise in pitch the mean of which was 4.3 cents. (A cent is one one-hundredth of a half-step). On cornets, 99 measurements revealed a rise in pitch by a means of 6.2 cents. Trombones, in 18 measurements, sharpened 6.9 cents by an average, while French horns, in 48 measures rose by a mean of 7.8 cents, and euphoniums in 15 measures showed a mean rise of 9.2 cents. Moreover, E flat Sousaphones in 54 measures rose an average of 13 cents, and 81 measures on BB flat Sousaphones revealed a rise in pitch the mean of which was 14.2 cents.<sup>2</sup> Other common instruments such as the flutes, alto and bass clarinets, and the saxophones showed results similar to the above findings. Thus, it was determined that an increase in room temperature causes the pitch of tones on large wind instruments, such as brass basses, to rise to an extent much greater than those on clarinets, cornets, and other small wind instruments.

2. Ralph R. Pottle, "Intonation Problems in School Bands" (Unpublished Doctor's Dissertation, George Peabody College for Teachers, Nashville, 1943), p. 77.

(Abstract to be published and available shortly).



#### BIOGRAPHICAL

Mr. Pottle did his undergraduate work at the New Orleans Conservatory of Music, 1920-24 from which he received the B.M. degree. His M.M. was awarded by Louisiana State University in 1937 and he completed his graduate work on the M.A. at Columbia University in 1941. The work on the Doctorate was finished at George Peabody College for Teachers, Nashville during the summer of 1942.

A number of honors have come his way including the appointments to serve as director of the violin section of the All-Southern High School Symphony Orchestra in New Orleans for the Southern Conference MENC, in 1935, also of the National High School Symphony Orchestra at MENC in St. Louis in 1938. He served as concertmaster of the Louisiana State University Symphony Orchestra when it

toured Europe during the summer of 1938 under Dr. H. W. Stopher, and has been a recent member of the violin section of the New Orleans Symphony Orchestra. His teaching experience includes ten years (1924-1934) in high schools of Louisiana and Mississippi and eight years (1934-1942) as Head of the Department of Music, Southeastern Louisiana College, Hammond, Louisiana where he is located presently.

His lectures on "Intonation" have included the National Band Clinic in January 1940 at University of Illinois, Region Seven Clinic at Little Rock in January 1940, Instrumental Classes at Columbia University under Professor Norvel Church in July, 1940, Music and Physics Classes at George Peabody College for Teachers in 1942 and Region Seven Clinic again in 1942.

This unequal rise in pitch of the large and small wind instruments, caused by an increase in room temperature, has important practical consequences in the concert appearances of

school bands. Applied to a normal concert situation, the magnitude of the rise on the part of the BB flat basses precludes the possibility of clar-

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# Memories of ARTHUR PRYOR and His Band

By Curtis H. Larkin, Long Branch, N. J.

● MY FRIENDSHIP WITH THE LATE ARTHUR PRYOR began on June 28, 1913, in the dressing room of the great bandmaster on the old Arcade Pier at Asbury Park. For many years until the old pier burned down in April, 1926, the programmes of Pryor's Band concerts always featured a huge letter "A" on the title page which served as the single capital letter for the words "Arthur, Arcade, Asbury." A similar huge letter "P" was used to head the words "Pryor, Pier, Park."

Arthur Pryor was born in St. Joseph, Mo., on September 22, 1870, the son of a local bandmaster who, at one time, despaired that his son would ever become a successful musician. While he was still a boy, Pryor's family moved westward. At the age of 21, Arthur conducted his first band in Denver, immediately proving his musical genius due largely to the strict training received from his father, Samuel Pryor, founder of the original Pryor's Band.

Young Arthur mastered the valve trombone, the tuba, snare drum, cornet, alto horn, bass viol and piano. But he quickly fell in love with the slide trombone, a rather uncommon instrument back in the good old days. His rise to preeminence on the "slip horn" was little short of miraculous. At 22 years of age he was a soloist with Sousa's Band at the World's Columbian Exposition at Chicago, 1893. Pryor achieved world renown with Sousa, becoming assistant director of Sousa's Band. Pryor played before King Edward VII (Great Britain) and Czar Nicholas II (Russia). While in Germany during a European tour with Sousa's Band the imperial trombone master of the German Army bands asked to be allowed to personally handle Pryor's own instrument. After a lengthy discussion participated in by the leading trombonists of the im-

perial regiments the German musicians solemnly declared that Pryor's mastery of the slide trombone was "a Yankee trick." They simply did not believe that a mere human being could perform such "impossible feats."

On that memorable Saturday afternoon way back in 1913, Arthur Pryor expressed his pleasure at meeting my father and myself after he had finished reading a letter of introduction from my dear old friend, Herbert L. Clarke. I mentioned the fact that the local musicians in my old home city of Scranton, Pa., were then giving me "the horse laugh" because I was, at that time, the only fellow playing a trumpet there. "Never mind," said Mr. Pryor; "in another 20 years everybody will be using trumpets." What a true prophet was he! Very few cornets are used nowadays.

Arthur Pryor's most famous composition was his "Whistler and His Dog," written in memory of a pet whom he loved. "On Jersey Shore" is probably his most popular military march. "After Sunset" and "The Love Kiss" are two familiar intermezzos. His works include three light operas—"Jingo Boo," "Uncle Tom's Cabin," "On the Eve of Her Wedding Day." Another famous air is his "Triumph of Old Glory March."

Pryor's famous band gave its first concert in September, 1903, at the Majestic Theatre, New York City. Pryor was also the first bandmaster to make band records for the phonograph companies. Pryor once stated that he had recorded "The Last Rose of Summer" 500 times. This seems as if the old tune were quite enduring. Arthur was also the original first trombone player of the old Victor Brass Quartet; the first cornetist being none other than the once peerless Herbert L. Clarke. A brother, Walter Pryor, was for many years a member of the Victor Orches-

tra and Band. Another younger brother, Samuel Pryor, played snare drum and traps in Pryor's Band for many seasons; at one time also touring with Sousa. Sam was one of the finest trap drummers I ever heard. Sousa used to say that Tom Mills was the greatest of them all but, even if so, Sam Pryor ranked a close second. I have listened to Sam off and on since 1913, and never once during all these years have I ever known him to miss even a single cue. He lives today at Long Branch, N. J.

In 1913 the late Bert Brown was Pryor's cornet soloist. Later on he was succeeded by a more brilliant artist, Leon F. Handzlik. In 1913 the great Boston trombonist, Fortunato Sordillo, was first chair man. Also that season a former cornet soloist of Bauer's Band, Scranton, Harry Wooler, was a member of Pryor's ensemble. At the start of the season a player named Smith was Brown's assistant cornet soloist, but it transpired that he lacked experience, and before long my old friend Harry Wooler was seated beside Bert Brown. Harry was a younger brother of the late Dr. Alfred Wooler, a famous composer of church anthems.

Several of Pryor's old musicians of so many years ago were again with him this past season (1942) at Asbury Park before the beloved leader passed away. Charles Thetford, clarinet soloist, conducted the band after Pryor's death, taking turns with Arthur Pryor Jr. Years ago the younger Arthur played cornet in his father's band and later on became assistant conductor. Today he is an advertising executive with the R.C.A. William Thetford, Charley's brother, played trombone as of old. Back in 1910, Loren Patterson, an Asbury Park resident, played third trombone with the band, again in 1934, and again in 1942. Burt L. Smith, one of the best first chair trombonists of





Director Pryor takes a bow. This is probably the last picture ever made of the great Bandmaster before his Band at Asbury Park.

had learned to play the old valve trombone known as the Italian model. It was in July, 1902, that he made his way to the summer encampment at Tobyhanna, Pa., of the 13th Regiment. He arrived in the afternoon at a time when the majority of the musicians were enjoying a siesta. He entered the bandmaster's tent and was told to await the latter's return. As he stood there, his gaze fell upon a slide trombone which a player had laid upon a table. The 18-year-old emigrant lad walked over and looked at the instrument in silence. Then he asked the bandman on duty: "What is that?" "It's a trombone," was the reply. "Where are the valves?" asked Charley. "Why there are no valves," said the musician; "it works with the slides." Charley had never seen a slide trombone in his life. So what did he do but immediately set to work to learn the seven positions on the slide, and the next night he played a company dance on the slide trombone as though he had been familiar with the instrument all his life.

all time, appeared once more. At 68 years of age he still plays a beautiful style of the trombonist's art. In 1892 he was first chair man with Arthur Pryor Sr. in Sousa's Band. That's a long while back. The cornet soloist this year was Harold G. Stambaugh, who played for Pryor in 1919 and 1920. Later he joined Sousa's Band and remained with the "March King" until the latter died, first as a solo cornetist and afterward as first trumpeter.

After 1930 the depression was responsible for the layoff of Pryor's Band by the Asbury Park City Council for a few years. In 1926 and 1927 the cornet soloists were Oscar V. Short, now a star with the U. S. Navy Band, and Paul Blagg. In 1930 a former Sousa soloist, William Tong, now with the National Broadcasting Co., was the featured cornetist. In 1934 William Fees, another Sousa artist, was soloist with Pryor. And who should sit beside him but my old friend, Burt Brown, then 66 years old, who also sat beside William Tong in 1930. In 1934 I had the pleasure of meeting Pryor's trombone soloist, Al Pinard, well known for his excellent band and orchestra compositions. John Kiburz, flute soloist in 1913, was the finest artist ever to appear with Pryor's Band. John L. Collins, who played during the 1934 season, was another exceptional flutist. This past season (1942) there were several newcomers not so well known, nevertheless the band "sounded good." Jack Hyer, a veteran of more than 30 years, again played French Horn for Arthur.

One of the foremost trombonists who ever played with Pryor was the late Charles C. Cusumano who died in October, 1925, only 42 years old. I knew Charley way back in 1907 when he

played with Harry Wooler in Bauer's Scranton band. Cusumano was born in Italy in 1883, came to this country in 1902, and almost immediately joined Bauer. At that time this Scranton band was the official band of the 13th Regiment Pa. National Guard. The following tale is a classic among Scranton musicians. I heard it myself as related by Theodore Bauer, the son of my old cornet instructor, Robert J. Bauer. It seems that young Cusumano

For two seasons (1907-1908) Cusumano played in the Poll Theatre Orchestra at Scranton. In 1909 he went to New York and was at once engaged by several leading conductors. In 1910 he was with Pryor's Band at Asbury Park; in 1917 for the last time. In 1911 I saw and heard him play first trom-

(Turn to page 25)



The famous quartet posed especially for my son, Warren C. Larkin, at the close of an afternoon concert. They are: Charles Thetford, solo clarinetist who joined Pryor's Band in 1906; he co-conducted with Arthur Jr. after Pryor Sr. passed away last June 18th: John Hyer, who played 2nd French Horn for many years with Pryor's Band, also the N. Y. Philharmonic-Symphony Orchestra, also in the 1940 N. Y. World's Fair Band under Captain Eugene LaBarre: Harold G. Stambaugh, who was cornet soloist in 1942, also with Pryor about 23 years ago, and later Solo Cornet and 1st Trumpet with Sousa's Band, also a Solo Cornet with the World's Fair Band (LaBarre tells me that Stambaugh has the greatest range and most flexible embouchure of any active cornetist now living, bar none); and the oldest veteran of them all, Burt L. Smith, Solo Trombonist with Pryor in 1904, assistant solo trombonist in 1942, played by the side of Pryor in Sousa's Band 50 years ago in 1893, and was 68 years old last summer. I know them all.



Bandmaster Watson

# THE School Band's WAR-TIME Responsibility

By R. B. Watson

Supervisor of Instrumental Music  
Pine Bluff, Arkansas, High School

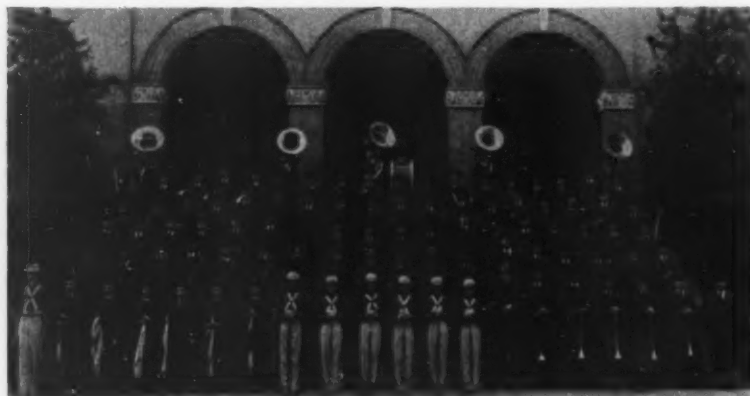
● ONE OF THE GREATEST CHALLENGES, especially to those of us teaching instrumental music on the secondary school level, is to continue our objectives and maintain a worthwhile musical program in the face of professionalism that is creeping into the music departments of our public schools. Too many of our young players, particularly trumpet, saxophone, and trombone players, are turning away from the serious study of music and their respective instru-

ments to enter the professional music field. The chief attractions to these young players are the glamor of the jazz band and immediate financial gain.

During normal times the competition in the professional dance band field is so keen that only the better musicians and more talented players are offered positions. Today, because

of so many professional players entering the armed forces, we are confronted with a shortage of dance musicians. Therefore, the ambitious dance band leader in an effort to replace his musicians called to the colors is offering the high school student, what seems to the latter, an enormous salary to join the dance band. The unguided and oftentimes unqualified, inexperienced player accepts the position with a feeling that now he has found his calling and has started successfully on his way to fame and fortune. This would indeed be wonderful if true, but such is not the case. No one knows better than the high school music teacher that unqualified musicians cannot hope for permanent success now any more than they could during pre-war days. It is, therefore, up to the teacher to accept his responsibility to both the parent and student and to help guide the embryo jazz artist.

Our responsibility to these young players is two-fold. First, we must point out to them that they are not qualified or experienced enough to hold their own with more seasoned and experienced players; secondly, that if they plan to enter music as a profession they must be grounded thoroughly



At Pine Bluff, Arkansas you find this beautifully disciplined High School Band, one of the best in the southwest, under the direction of R. B. Watson.

in the fundamental technic of their instrument and must possess a reasonable amount of musical talent. To the parents of these children we owe a guidance program that will reduce to a minimum the hazard of their children's entering a profession for which they are neither qualified nor temperamentally suited.

The dance band leaders cannot be blamed for wanting the high school players; the students, for earning a little extra money; or the parents, for wanting their children to have the thrill of achievement. Nevertheless, we, as music teachers, can be blamed if we allow our young charges to enter a profession without some type of guidance.

How can we go about offering a guidance program? Will the engaging leader consult with us about the qualifications of his candidate? Will the student accept our advice? Will the parent co-operate with the program? These questions, together with many others, are not new. Every teacher, no matter what his field, has asked himself these questions. However, no one has found the answers. We should not be greatly concerned with the answers. Our primary concern should be the student's future in relation to the soundness of our musical and guidance program.

We should plan for our program to fit today's needs and for our guidance program, with the child's welfare as the only objective, to enlist the co-operation of the child, of the parent, and of the classroom teacher. We should augment our teaching, raise our standards, and enhance our ideals. "Augmenting our teaching" means making our course of music more vital; that is, planning programs with modern music as the core, with dance tunes and all types of routine playing included. We should stress fundamental technic and individual tone quality while encouraging a reasonable amount of creative work and well thought-out improvisation. We must demand serious study of scales, chords, and rhythmic structure. We should raise our standards so that only the near-perfect performance is acceptable. We should have such high ideals that our every musical expression would be an encouragement to the student to do more serious work. When we school music teachers refuse to accept faulty embouchure placement, improper phrasing, poor attack, harsh tone, and inaccurate reading, we will materially assist the young student, no matter what branch of the music profession he may choose.

We should plan our guidance program to help both the student and the parent in selecting the right field for

the student. We should frankly discuss the child's physical, mental, and musical qualifications. We should be prepared to point out to the child and to the parent that the music field is a highly specialized and exacting profession,—a profession that demands hard work, serious study, and musical talent and that the musician must practice many hours, give up many pleasures, and live for his art. We must encourage the apt child to strive for the top of the music ladder, but remind him that he can attain the top only by hard work and conscientious study. We must point out that while the student, regardless of his ability, now can earn money as a musician this earning is based on the age-old law of supply and demand and that after the emergency the profession will return

again to the survival of the fittest. We must make the parent see that the few dollars which the child is earning by playing in the local dance band or resident tea room are not worth the sacrifices of health, school work, artistic development, or music appreciation that the child is called upon to make.

Regardless of how much money the high school musician is earning at present in the music profession, we must realize that it is impossible for him to develop along physical, mental, or musical phases during his high school career sufficiently to qualify him for the exacting demands of this field during peace times. We should assist in every way to encourage the parent and the child to select the child's profession without any thought of immediate financial remuneration.

## School Music in Review

John P. Hamilton

### Band

"Symphony in G Minor" by Alberto Nepomuceno. First movement only, arranged by N. De Rubertis. A Brazilian composition published in cooperation with the Music Division of the Pan American Union. A serious piece of music, very well adapted to present school music requirements.

Opens with a woodwind statement of the first theme, an allegro six-four. An interlude forms the bridge into the key of the relative major for the statement and exposition of the second theme. Themes one and two are worked over to form the third part of the first section. The development section is based on canonic imitation and contrapuntal combinations of the primary and secondary subjects. The recapitulation and coda are in standard sonata form.

The constant modulation, chromatic movement, and occasional use of odd intervals places the performance of this symphony beyond the reach of mediocre players. However, it is an extremely fine composition—sort of grows on you with repeated hearings. Published by Carl Fischer, N. Y. Price, concert band \$5.00. Full score \$2.50.

"American Patrol" by F. W. Meacham. Arranged by Dave Bennett. It's a difficult job to take an old favorite, dress it up and come out with an improved version. Still, that's just what Mr. Bennett did with the "American Patrol." Has the traditional fad—in and out but improved

Amid the clamour of war and in the hours of darkness, it is the proud duty of all Americans and Canadians who love music to encourage that art which speaks to all men in the language of harmony and peace. The Honorable W. L. Mackenzie King, Prime Minister of Canada.

A valuable recreation and an aid to morale, music proved of great importance in the last war. Recognizing this fact, government agencies are making provisions for musical activities among the men in military service. Dr. Harold W. Dodds, President, Princeton University.

voicing of woods and brass. "Columbia the Gem of the Ocean," and "The Girl I Left Behind Me" are worked into the development. The close consists of contrapuntal treatment of "Yankee Doodle" and "Dixie". Published by Robbins Music Corp., N. Y. Price, Symphonic band, \$2.50.

"Collegian" a march by Paul Yoder. A traditional peppy march well done. Published by Leo Feist, Inc., N. Y. Price, standard band, 75 cents.

### Vocal

"Young America", a program group of four concert songs for girls and boys, two to four part harmony with piano accompaniment, by Lodwijk Mortelmans, Frank V. Vander, Stucken and Bainbridge Crist. May be performed as a group of songs or single selections.

No. 1. "The Glorious Sun." A sparkling song of nature.

No. 2. "Freedom's Soil." The democratic ideal of cooperative effort.

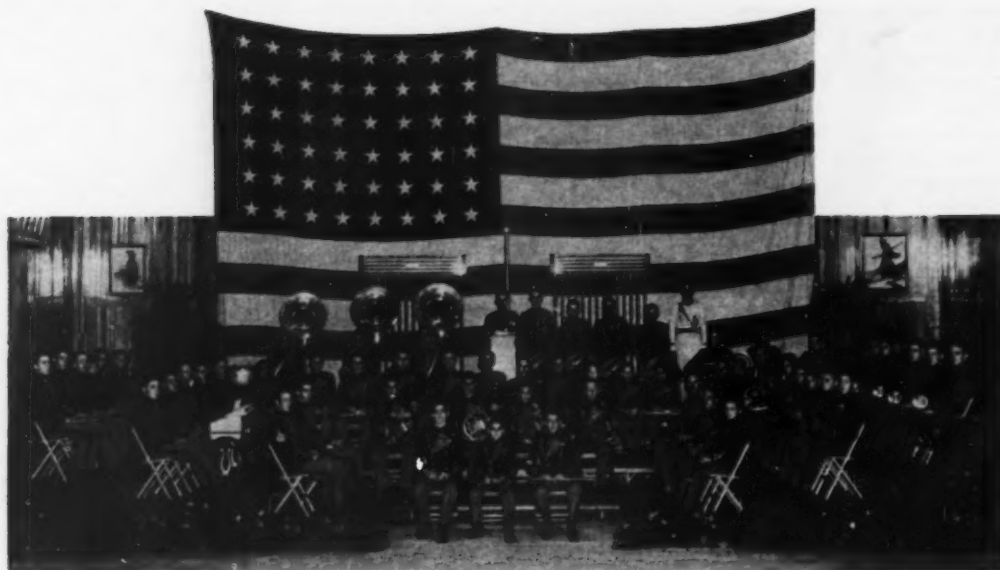
No. 3. "Ode to Youth." A masterful proclamation of youth's heritage.

No. 4. "Sweet Goddess Liberty." A pledge to retain liberty. This is great and timely music, superbly written for grade school use. Nothing like it on the market. Published by Carl Fischer, Inc., N. Y. Price Nos. 1, 3 and 4, 18 cents. No. 2, 16 cents.

"Childhood Days of Famous Composers" by Lottie Ellsworth Coit and Ruth Bampton. A story with simplified correlated music and directions for presentation with a miniature stage setting or, as a musical playlet. Published by Theodore Presser Co., Phila. Price each, 35 cents.

"Anthems of the United Nations". The inspiring national songs the Allies are singing on the battlefields and at home. Compiled and arranged, in four-part harmony, by Felix Guenther. Thirty different countries are represented. Published by Edward B. Marks Music Corp., N. Y. Price 50 cents.

"United We Sing". Arranged for mixed voices by D. M. Burton. The best collection of community sing material as yet published. Not just the same old numbers. Look it over. Published by Edwin H. Morris and Co., N. Y. Price each 15 cents.



The Bengal Lancers is a fully-equipped 110-piece Band, of boys in Junior High and High School, Frank Hubert, Director.

## Orange, Texas, High Gives You the **BENGAL LANCERS**

● **LUTCH STARK'S BOYS, INC.**, a musical organization of boys of high school age, was begun by Mr. H. J. Lutch Stark in 1924 in connection with his boys' Sunday School class. It soon grew into a larger band to include members of his Boy Scout Troup and, for a time, even included girl members. Now it is the official boys' musical organization of the Orange High School, where the boys are

By **W. B. Simmons**

known as the Bengal Lancers. They work in co-ordination with the Bengal Guards, the girls' musical organization of the same school. The Bengal Lancers at this time have 128 members on the roster and, within the group is a concert orchestra of 75 members and a marching band of 90 members.



Rehearsal time is made easier on the eyes of the director and confusion is generally abated by the use of these coveralls. This is an advantage that few High School Bands enjoy but one that will no doubt be generally adopted as music instruction in the schools continues because it contributes directly to harmony.

The director of this organization is Frank Hubert, who received his musical education at the University of Texas. Prior to coming to Orange, he has done work with the Texas School of Fine Arts and the VanderCook School of Music in Chicago.

The band takes part in all athletic events, pep rallies, and school functions. Since December 7, 1941, it has been doing patriotic work selling war stamps and bonds at Victory Concerts. Membership is open to any boy in Junior or Senior High School. Mr. Stark furnishes all equipment, instruments, and uniforms so that all that is necessary for a boy to take advantage of this opportunity is to maintain a reasonable scholastic average and good citizenship standards. The physical plant, which Mr. Stark also furnished and equipped, is as complete a unit of its kind as could be desired. It includes the most modern practice and class rooms as well as rooms for storage and care of the instruments. Other pictures attached show two views of the band in uniform, one taken in the practice hall with the boys wearing their cover-alls, and another showing the boys lined up to receive the codliver oil perils which Mr. Stark furnished on one occasion when there was a great deal of influ-





To be sure that everything rolls along smoothly with the Bengal Lancers a few pearls are rationed out to the members.

enza and colds throughout the membership of the girls' and boys' musical organizations. The boy receiving his daily ration of 3 codliver oil pearls is Bobby Sorrels, who now plays first French horn in one of the Navy bands at San Diego, California. In this connection, there are 22 stars in the service flag of the Bengal Lancers.

In the last year in which National and State contests were held, the Bengal Lancers won a first division rating in both marching and concert at the State contest. At the National Regional Contest at Waco the same year, the band won a first division rating in

Marching and a second division rating in concert.



Order is Stark's first law. A place for everything and everything in its place.

# Music Appreciation Is an ESSENTIAL

By G. I. Brende

Supervisor of Instrumental Music  
Hutchinson, Minnesota, Public Schools

● IN THESE DAYS OF EXPANDED PUBLIC SCHOOL MUSIC and enlarged school curriculum all of our students should in some way be offered a general music appreciation program from grades one to twelve. It should not be offered with the intention of making everyone a performer of music, but rather to provide our students with a broader education for later life, that they may be better equipped to understand, discuss and listen to the ever growing field of music literature which we hear over the radio, at concerts and through record libraries. The present war should tend to make us more music conscious than ever before. Music speaks a universal language understood by all nations.

It is true that most of our schools are teaching music appreciation in some form or other, but do we go far enough? Do we let it go with hit and miss song singing in the grades? Do we reach all the students through the grades and high school? Do we do enough explaining of music appreciation in general? Do we play enough records? It is the purpose of this article to pass on a few ideas with which we are experimenting in our school whereby we hope also to gain ideas from such activity carried on in other schools.

Hutchinson's public school is fortunate in having a two-way public address system, reaching to every room of grades one to twelve, which simplifies our problem. Through the suggestion and cooperation of Supt. S. R. Knutson and Principal R. W. Bergstrom, a few minutes directly after the noon hour are set aside each day for music appreciation. This program is worked out jointly by the writer and our supervisor of grade and vocal music, Miss Annette Edquist. From our record library we select one record to be played each day from the superintendent's office and broadcast to every room in the entire school system. A list of records, for several weeks in advance, is printed and copies are distributed to every teacher. Each teacher is asked to keep the students perfectly quiet while the selection is being played and to write the title of the selection for the day on the blackboard.

To add interest and a better understanding of the music played, we precede the record with a music appreciation talk at least once a week. Miss Edquist and the writer take turns giving these talks every other week. We also hope to have some of them given by students from music and speech classes. If possible we plan a week's

list of records so related that one talk will suffice for the group. For example: One week a talk was given on stringed instruments and records were played to illustrate such instruments. Another week was based on the four types of the human voice with appropriate records. Another week was devoted to the *Nutcracker Suite*, with the story of the music told the first day. We try to correlate the talks with the records and make them as interesting as possible. In telling the story behind the music, we show how various parts and instruments illustrate the story. We also discuss composers, sometimes even giving a short biography. Sometimes there may be even something else to tell such as discussion of a country which the music represents or discussion of a certain form of music such as the symphony, Christmas carol, folk song, etc.

We also expect to make use of records by our local music groups which we hope will stir up enthusiasm for participation in music. Furthermore, our band room is wired so that we may sometimes dispense with recordings and use our own vocal or instrumental groups for direct broadcast. Such groups can be used to further the war

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# JAZZ IS Brobdingnagian

Dr. J. T. H. Mize, (B.M., B.A.,  
M.A., M.S., Ed.D.)

Consultant in Music, New York City  
Head, Department of Music, The Rye, New  
York, High School

## "Popular" vs "Unpopular" Music, Continued

● YOUR REPLY IN THE DECEMBER issue of *The School Musician* was perfect, Mr. Paul Grover. It was just what we wished you and your "school of thought" to say: to admit the utter necessity for the "inclusion" of Blue Music and Jazz in the music curricula. It is trusted, too, that this goes further than just the inclusion of printed "popular" music in the repertoire of your ensembles and organizations and that at least it receives distinctive emphasis in your Music Appreciation classes. Your valid criticism was in stating that we appear to be going overboard for it, as was cogently revealed in your very appropriate appellate "Jazz Is Not Everything"; I trust that my short letter in the "Pen in Hand" column clarified that for you. I would suggest, too, that you re-read the section of my November article titled "Postlude: To the Others." To those who do sincerely recognize the merit of this real American music, we are ready to admit that it should be a "supplement" to music education; it opens up a new vista to the music student as does it (and perhaps this is of cardinal importance) give the "laymembers" of the student-body some valid and effective guidance in developing appreciation and discrimination.

As long as "the cause is won" this writer doesn't mind the polemics hurled in his direction. Yet I am sure that, notwithstanding my "last year's resolution," the readers will agree that I can hardly allow your round retort, rejoinder, and repartee to go unanswered. You promulgated too much misinformation and by your very attitude you slightly abet the wrongdoing

\*This sub-title originated with a young lady student whom we were auditioning as accordionist for the Bandestra a few days ago; her honest question was: "Will we play 'popular' or 'unpopular' music?" Meaning, of course, "will we play music in the American idiom or in the European idiom?"

to our American music. So, to reciprocate very briefly for your quixotic "caustics," Mr. Grover: You state, with reference to the other dissenters, that this humble writer "proceeded forthwith to squelch them." (Gosh and gee, Prolix Paul, you flatter me.) Now, what shall be the fate of "the voice from Scott City, Kansas?" Well, you certainly left yourself vulnerable and wide open for a humorous piece when you so verbosely told us of your various abilities, such as "I have been featured as 'ride,' 'hot chorus,' 'take-off,' man, or what have you. . . ." (sic!). The temptation to frame such acrimonious arias as "Pulsne Paul, when playing with the circuses did you 'ride,' too?" is very inviting but it is not my object to discuss personalities but to consider seriously the vital issues involved in this debate on the merit of Blue Music in the curriculum.

There is, patently, the necessity to correct you on a few of your most bold and obvious errors—then on to things more important.\*

1) The initiated would never accept Henry "Hot Lips" Levine (nor Paul Laval) as a "great jazz artist"; yet you assert that he is and you even have the discrimination "lagg" to classify him with Benny Goodman!

2) Surely, the longer-haired boys admire Goodman's jazz performances; why shouldn't they? Even conservative Lilla Belle Pitts, president of the MENC, has said (*Music Educators Journal*, October, 1939, Page 17):

I ask you to recall the jam sessions that were no joyous a feature of the Bach family reunions, for what was the "quod libet" except "swinging it." . . . Which inclines me to agree with Alec Templeton when he says he feels certain that if Johann

\*\*This writer feels, and there have been many letters of concurrence, that these planned "caustic and vitriolic" articles and replies have splendidly served their purposes; but any further and future articles by this writer shall be purely impersonal and devotedly educational.

Bach were living today he and Benny Goodman would be the best of friends.

Too, it was the conservative music editor George Vail who wrote the following relevant and clinching statement (*Etude*, September, 1924, Page 22):

Mozart, Haydn, and Chopin, were they alive today, would write foxtrots as naturally and inevitably as they once composed gavottes, and mazurkas.

3) And be assured that when Goodman has leisure time he doesn't invite some string quartet or a viol da gamba quintet or a recorder sextet over to play some music of Western Europe of past centuries; he improvises and plays pure Jazz with some other competent. A reading of his autobiography, *The Kingdom of Swing*, will set you right on his attitude and on the music which he so naturally loves. It was Benny Goodman who originated the succinct variety that "it's something that is genuinely American, because, it's the expression of an individual—a kind of free speech in music."

4) Relative to "time telling" the merits of Jazz: Shall we ignore Jazz and Blue Music for a couple of centuries and then allow our descendants to adjudicate its merit—and to have them observe how blinded we were? No! It is vital and lovely and dynamic; it is today's music. The sarabandes and the gavottes and the minuettinas were dynamic too—but that was "then." That music was characteristic of an entirely different civilization and era with very different "frames of reference." And Jazz can get along without that doubtful asset "age." Are we giving our lives to perpetuate the things that the past has created for its needs, forgetting to ask whether these things still serve today's needs?

5) I cannot decode your mumble-jumble about "popularity"; but it has never been proved that popularity is a handicap to music. And, incidentally, Mr. Grover, Theodore Thomas was not

the originator of that oft-quoted phrase that "popular music is familiar music"; it was first uttered by Jean Philippe Rameau, that profound thinker and spirited harpsichord composer, who made the statement in a preface to his *Indes Galantes* in 1735.

6) I have half a hundred recordings by trumpeter Harry James and I cannot "easily detect a certain 'fuzziness' in his tone and attack"; nor have I ever heard a competent critic having "detected" that. Certainly, such shortcomings, if they were present, would detract from his rating. Soloist Del Staigers is an ardent admirer of James' performance. Every school musician must fully realize that the basic foundations and "tools" for an instrumental performer are the same, viz., the so-called technique, the achievement of a solid and pure and responsive quality of tone, proper control and expenditure of breath, individual correctness and development of embouchure, promotion of pitch apprehension (often loosely termed "intonation"), mastery of scales and arpeggi, mastery of tonguing and the various articulations, appropriateness of phrasing, general flexibility, slight reading ability with respect to accuracy and speed, acquaintance with the literature of his instrument, development and exploitation of memorizing ability, and most certainly cultivation of the ability to "play by ear" and to improvise in some fashion or style, etc., etc. Yet all will agree that so many of these fundamentals must be flexible and in performances must be made subservient to the particular idiom in which one is playing. For instance, in scores by Debussy, Richard Strauss, Shostakovich, and Morton Gould, the trumpet tone is correctly different in each instance, yea, even sometimes in each composition in each movement, even in each passage. In no event, though, can the student have any argument for neglecting to master those necessary fundamentals and to, then, make himself master of the instrument. But perhaps, Mr. Grover, you are comparing the tone of young Harry James to that of the percussive, blatant, and "frigid" tone often employed by the trumpeters in correctly interpreting certain of the symphonic literature. Three former members of this writer's orchestra are in the James band, and I hear them often. His present negative tendency, for commercial reasons, is to become "saccharine," like Charlie Spivak, excepting with a slower lip-vibrato; yet James is still capable, be assured, of playing truly righteous Jazz. James' warm and sonorous tone is really his "forte"—so that "fuzziness" which you report must, Mr. Grover, be either in

your reproducing machine or in your auditory organs.

7) I am happy to have your report, though it is indeed unique and in contradiction to all I have heard and read, that the late violoncellist Emanuel Feuermann, truly an accomplished artist on that instrument and no imitator of Casals, was "enthusiastically received by the men" at Fort Riley, Kansas, even if they did appreciate him as they appreciate a "sunset." (You drew a very appropriate parallel in that paragraph. Not irrelevant is my amusement and interest in a recent descriptive of the "powerhouse" orchestra of Jimmy Lunceford: a clever reviewer said that "they come on like 'Gang Busters' and go off like 'We The People.'") I noted, however, that on the Christmas Day "Uncle Sam's Christmas Tree" programs of broadcasts of Blue Music by forty-two different orchestras from as many camps over a sustained twelve hour period that Johnny "Scat" Davis' Orchestra emanated at the Army Air Force Base at Salina, Kansas. His rendition of "Hip Hip Hooray!" was very splendid Jazz and was recorded, from broadcast, by this writer. Do you know, Mr. Grover, that surveys and polls of the tastes of the men in our armed forces decided for the Coca Cola Company that their touring groups to Alaska, Ireland, and other outposts would be a "pure jazz" band, including such performers as Bud Freeman and Mel Powell.

8) Relative to the nugatory logomachy repeated "ad nauseam" by those who have not quite grasped the gist of Jazz—your statement which read: "One very important reason is that its rigidity of tempo deprives jazz of one of the very important elements of contrast which are the life of all art." This can be lucidly refuted with so many citations and recording-examples, but since I have just read a pertinent and effective reply to your cliché I do quote below from Hughes Panassé's new book, *The Real Jazz* (New York: Smith & Durrell, Inc.), released on December 20, 1942, which reads, on page 27:

Today music with an unchanging tempo has been discredited to a certain degree. It is said to be monotonous and to restrain the creator, but what has been forgotten is the fact that the music of Bach, his contemporaries and predecessors, relied on a continuous, and unvaried rhythm. . . . Actually music with an unchanging tempo is more natural and is a direct reflection of life. Such music recalls the pulsations of the human heart which gives life to the entire organism; it conforms to the essential laws of life and is born of nature itself out of the laws of the universe. Moreover the continuity and uniformity of tempo puts the melody into extraordinary relief by establishing precise and luminous relationships between the notes of each phrase, bringing out the direction of the development and underlining the smallest nuances of the work. That steady pulse helps lead up to the climax through an imperceptible development of ideas in such a way that whereas music with a varying tempo, by sudden changes and brusque somersaults, seems to warn the audience, "Look out, here comes the grand finale."

Wouldn't it be a strange phenomenon and a shameful situation if while this foreigner, living in France and having visited the United States only once and that after the publication of his book *Le Jazz Hot*, exhibits such a sincere love for and profound understanding of Jazz—

some of the music educators, say some teaching today's youth in the pioneer and typically American state of Kansas, should expressly go out of their way to abet and belittle this significant product of contemporary America—this music magnificent?

9) And in your "decretal December descendant" you employ the term "Jazz" as being all-inclusive; you go so far as to make the unforgivable error of categorizing Kate Smith as one of the exponents of "Jazz." You aberrationally manifest no acquaintance with current principles, practices, and materials when you state that "It has been my impression, on the contrary, however that jazz on the whole is generally appreciated, not only in school musical circles, but among the majority of the so-called 'long-haired' artists." Man, books could be written on that last phrase (including the stinging (spelled with a "g") evidence that during 1940-41 only 5.87 percent of the music broadcasted by Symphony Orchestras was American music—and that might as well include such as the "unsympathetic" reading given Gershwin's "Rhapsody in Blue" by Iturbi-Mitropoulos on December 27, 1942), but in confining this to "school musicians" don't you realize that this is what we are fighting for. That is the reason I am spending my time and this magazine's valuable space, in an endeavor to guide other readers from joining in some persons' ill-advised and injudicious views, when we should be giving out more instructions, suggestions, and guidance.\*

10) A friend and educator of Detroit, Michigan, sent me Count Ferdinand Czernin's book *Europe—Going, Going, Gone!* (New York: The Greystone Press) as a Christmas gift, with the following passages underlined (Page xv):

There are loud-speakers in the room apart from the characters, mechanical ones, which all through the evening go on talking and blaring national anthems and marches. The audience must be actually made to feel quite relieved when one of them, as it occasionally does, breaks into an American jazz-tune. . . . This reminds us that during these original hectic days of military competitions, prompted by the ogre of Wilhelmstrasse, American music offers a very desirable catharsis and release. When the game is over it will have an even greater value.

As educators it is our solemn obligation to keep abreast of the times. We must not be afflicted with neophobia; our classrooms must not fit the descriptive which Dr. H. L. Mencken framed when he wrote that the students often are "affronted with balderdash daily and hourly by chalky pedagogues"; chalk must not flow in our veins; we must not fit that epithetical observation by Dr. Nicholas Murray Butler that "Many people's tombstones should read: 'Died at 30, buried at 60.'"

And from all valid considerations the music educators' neglect of Jazz is so unwarrantable. Jazz is indigenous to America and to today's living; it is our music AND IT IS BROODINGNAGIAN. To paraphrase Charles Starrett: As long as there's an America there will be Jazz—and you can bet your bottom dollar, brothers, there'll always be an America.

\*In a following issue of *The SCHOOL MUSICIAN* there will appear a report on Dr. Mize's classes in "The Appreciation of Contemporary Popular American Music" at The Rye High School. This will include photographs of the classes together with statements from visitors, typical announcement forms, and suggested procedures.—The Editor.



## Warning! The Publisher Assumes No Responsibility

# Tempo RUBATO

(Definition: At the performer's pleasure; Not necessarily conforming to any known rules.)

Ed Chenette, Istrouma High School  
Baton Rouge, Louisiana

● AN AUSTRIAN ARCHITECT working under the blue prints of Harold Lloyd Wright (by name, Robert Wehr) showed the new and inexpensive way to kill reverberations in a band building. He went underneath the floor and sprayed gallons of hot tar on the bottom sides of the floor boards. He said the tar would be almost as effective on the under side of the boards as it would have been on the floor itself. And of course it could not have been sprayed on the floor where the band was walking. It worked. It cost less than twenty dollars whereas an appraisal for a cork floor, or acoustic material on the ceiling indicated a cost considerably over a thousand dollars. So I pass this along to you thru the medium of Bob's "School of Music" as my wife insists on calling this monthly menace to music!

Not to be outdone in acoustical treatments I did this just two weeks ago to the floor of a stage where it was impossible to get underneath it. I soaked the floor boards for days with linseed oil; and this method too drove the air out of the board, made them soggy, and removed a great deal of their tendency to throw back the sound waves. Cost? About fourteen dollars. Time required? Perhaps four hours. Workers? Those saxophone players with strong backs and weak minds! Proof of the pudding? Take any board and strike it with a hammer. Note how it "cracks back" at you. Soak the same board in water and then hit it with a hammer and notice how it does NOT "crack back" at you. There you have it. The hitch in the linseed oil is that it will eventually dry out and the boards will require additional treatments. However the cost is not one-fiftieth that of regular acoustical treatment.

Again: Get those 12 by 9 fiber mats that are placed under good rugs. These cost about \$3.00 each. Hang them around in vacant spots anywhere in the building. For it does not matter where the material is placed within the building, on the floor, on the ceiling or on the wall; the effect is the

same. It will stop those echos if you use enough of it.

I wonder what hungry drum instructor (in bygone days, yes in bygone days of course) having but one pupil and desirous of keeping him, told him to turn his left hand upsidedown and TRY (even dared him) to learn to play in that manner in any reasonable length of time?

The logical thing to do now in teaching a child is to hold both hands with the palms down and utilize the hinge motion of the wrist instead of that thwarted fiddle-neck grip in vogue now for the left hand of the modern sheepskin slugger. Hold the left hand the same as you have been holding the right one! Fully fifty percent of the time spent in learning to drum is cut off at the beginning. Oh yes I remember the days of the TABOO on Boehm clarinets, and silver flutes and all those bugaboos. Still, in spite of musical instructors, musicians do manage to progress! No Old Timer will change. He cannot change. There would be no need for him to change. But what a boon to the kids if he'd teach them by this sensible method,—which is not copyrighted. . .

In this instance a drummer told me the idea was not practical because the parade drum was carried with the left side several inches higher than the right side . . . which reminds me of the old country school days back in Iowa when a teacher asked the kids why their heads were not made square. One of my close classmates pondered this deeply and then said "Because our caps would not fit"!

This is old, but interesting: When is a musician not a musician? The answer: Nine times out of ten.

A musician is known by the music he likes, or dislikes.

Plato: To those who cannot understand harmony as such we commend to them its opposite which results in strikes, dissensions, feuds and wars.

"When I was a child I spake as a child—But when I became a man I put away childish things:" I used to advocate the "tongue behind the upper

teeth" position as the correct one for articulation of this sort. Now I find the new method worked out by the dean of instrumentalists, Herbert L. Clarke, whereby the point of the tongue "RESTS" behind the lower teeth, the actual "tongueing" being done by a part of the tongue perhaps a half inch (maybe less) up from the tip of tongue, to be far superior to the old method. This really works. It really does. It has the speed and snap of the modern eight-cylinders using high octane as over the old oil chugging two cylinders (one hit—the other miss).

Rhythm: The performance of rhythm is the ability to play an indefinite number of notes within a definite time. "Time" is but one part of rhythm. Animals in the circuses keep Time, but only a trained human can produce this rhythm, i.e., play one, or two, or three, or four, or six notes or more within a definite time. We checked the rhythms in a recent band program and found 208 of them. The march, Stars and Stripes (yes our band plays both of those numbers) contains fourteen rhythms. Any person can keep time—keep in step with music. But it's a long, painful, interesting process of musical education to acquire this rhythmic ability.

Superstition is the religion of the feeble-minded. And the modern musical instructor is slowly but surely driving the fanatical mysticism of that metaphysical superendowment fetish from the class curriculum and substituting therewith the same sane, sensible, hard working methods as are required in all other studies. Praise the Lord and pass out some ambition!

One of my friends in a service band wrote me that what they needed was more women clarinet players. Good luck, boy, I'm passing this on to where they'll read it.

My brother Clate on an inspection of air corps bands just visited me. He wears the silver bar of the first lieutenant. And Clate "won his spurs" the hard way, up through the officers' training school; which school he says "poured it on for fifteen hours a day." Clate reports finding a lot of fine band leaders from the schools and colleges in the service.

If I added, in closing, that my new march, "Parade of the Republic," was the best seller I ever wrote I'd be telling the truth and Bob would probably delete this valuable information from the records. Well I'll meet you in Heaven—if you get there.—Selah!



Buy Another  
Bond Today!

# School Music News

Section of The School Musician

More Music  
for Morale

VOL. 14, No. 6

FEBRUARY, 1943

PAGE 17

## CLINICS

Champaign, Ill.: Dr. A. A. Harding's temporary band building sprawling before the busy Armory on the University of Illinois campus rang with old-fashioned clinic enthusiasm when more than 125 Bandmasters and other visitors came from far distances on January 14th and 15th to hear the world's greatest University Band in the clinic sessions which Dr. Harding so masterfully directs. The register accounted for points as far away as New Orleans and there were some who even challenged that for mileage. It was a superb event with all the old verve and go and everyone was thrilled with the Program.

At Ann Arbor, Mich. the sixth annual event rolled into session on February 6th and 7th. This clinic is conducted annually by the University School of Music in co-operation with the Michigan School Band and Orchestra association and has the advantage of Bill Revell and his great Band which invariably draws a crowd. "Instrumental Music in Wartime" was the theme of this event.

At Elkhart, Ind. January 29th the Northern Indiana School Band Orchestra and Vocal association held their annual clinic. There were many exceptionally fine discussions, some of which we hope to publish in article form.

## COLORADO BANDS TO RAISE \$250,000

### Boulder Gets \$47,235 in First of 3 Concerts

Boulder, Colo.: On Jan. 24, 1943, the Victory Concert of the Boulder High School Band sold a total of \$47,235 in stamps and bonds and played to a capacity audience. Director L. R. Spicer is mighty proud of the work that the Boulder High School Band and the other high school bands of Colorado are doing and wants to tell all about it.

"The Colorado Instrumental Directors' Association has formulated plans for Victory Concerts to be given by all Colorado bands and the association set a tentative goal of \$250,000 in stamps and bonds to be sold by these concerts. If all of the concerts are as successful as ours, this goal will be far surpassed.

"Our particular concert was organized in the following manner: For two weeks prior to the concert a small ensemble called 'Gene Shaw and His City Slickers' played at all of the schools, service clubs, meetings of different organizations, in downtown stores and on street corners. This group carried a crew of ticket sellers with them to urge the buying of stamps and bonds and attendance at the concert. The Band and Orchestra Parents' Organi-

zation under the direction of Mr. H. C. Dillmore, president, organized these appearances to contact every gathering in Boulder and to help build enthusiasm for the concert.

"Every school (seven) in Boulder sold stamps and bonds, and gave tickets for the concert to these buyers, for one week prior to the concert. These sales were not handled by band members but were organized and promoted by different classes of the various schools. This greatly increased the interest and promotional effort behind the concert. We received wonderful support from the local newspapers.

"Our concert consisted of ten numbers—marches, novelty, overtures, and a saxophone quartet. The encores were the popular marches of the armed forces. Colored lights of red, white, and blue were used on the stage and neon lights hidden in the proscenium caves above the stage added greatly to the presentation of the various numbers of the concert. The high-point of the program was the appearance of guest musicians from the U. S. Navy who sang and played three numbers plus encores.

"I hope this letter can be understood and will help others in planning Victory Concerts. We are proud of the results of our concert and feel that we have put forth a real effort musically in addition to the scrap drives, defense parades, etc., that we have been continually asked to help promote."

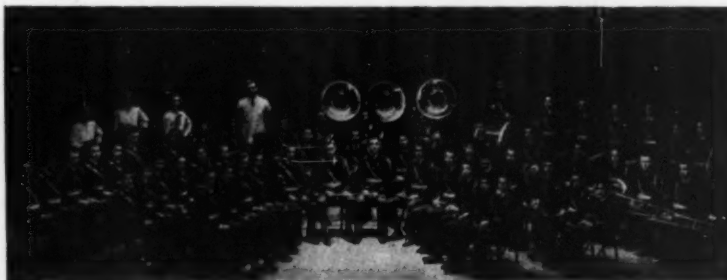
## \$14,000 RAISED BY A MINN. SCHOOL BAND

Bemidji, Minnesota: Can school bands raise money for the war effort? E. W. Kerns, High School Band Director here, has a direct way of proving that they can. Here is a report from Bandmaster Kerns: "On December 16, our high school band gave a concert with the admission the purchase of stamps or bonds. No one was admitted without the purchase of at least fifty cents worth of stamps. The band started it off by announcing before the concert started that they were 100 per-

cent. All the local banks and building and loan organizations had desks in the lobby and the post office took care of the stamps in the ticket booth. During the intermission the local chairman of the defense set-up, Major Otto, gave his report: OVER \$14,000 WORTH OF STAMPS AND BONDS.

"The week before this concert we gave a concert for the junior and senior high school (1300 students) and the total in stamps and bonds was \$500. The band (60 pieces) itself purchases around twenty dollars worth of stamps each week. We have also led in several scrap drives.

"During the last year we have made over 60 public appearances. We are planning two more stamp and bond concerts for this school year, and weekly concerts for the summer. For our bond concert we have the full cooperation of the Superintendent of Schools, Mr. J. W. Smith, and the Principal, Mr. W. E. Dowdell. The publicity and all general arrangements were made by Mr. Dowdell."



This High School Band at Bemidji, Minnesota is typical of thousands throughout the land, now busy night and day making money for Uncle Sam. Besides raising funds through stamp and bond sales the 60 members of this Band themselves purchase each week \$25.00 worth of stamps. E. W. Kerns is the Director.

## \$11,500 RAISED BY 77 PIECE KANSAS BAND

Hoxie, Kansas: When a school band of 77 pieces in a total student body of 170 gets out into the community and accumulates \$11,500 in bond and stamp sales there is evidence of something more in that organization than the ability to make music. Bandmaster Buford T. Roper gives in his letter, which we reproduce for you below, the details in a manner hard to improve upon.

"I have been reading in your magazine lately about high school musicians giving 'Victory Concerts', and about how much they raised for the government in bonds and stamps. If this hasn't grown to be old stuff by now here is the report of another Victory Concert.

"The Band Concert sold \$11,513.25 worth of bonds and stamps. One Jr-Hi boy sold \$2,500 worth himself. We think this is quite good for a school our size. We have 170 students and a band of 77 which has the most complete instrumentation of any in this section of the State."

## Gives Victory Concert, Up the War Ante for Uncle

Hazton, Colo.: The music department of the High School, under the direction of Eugene W. Fitch, presented a Victory Concert January 12th. The 60-piece band, 50-voice choir, and 40-voice girls' glee club were featured. Eight hundred and eighty-seven dollars and seventy cents worth of bonds and stamps were sold.

Mr. Fitch also expects to present the musical comedy "An Old-Fashioned Charm" some time in March.

## New Man Takes Podium



Meet the new Band and Orchestra Director, just appointed to take charge of these musical organizations at Brookings, South Dakota. Mr. Arne B. Larson reports a fine community spirit and cooperation which will aid in his making a definite advancement in the work.

As a hobby Mr. Larson is a collector of antique musical instruments having now over 200 of every type. He has made a careful study of the history of these instruments and is ready and willing to make clinic demonstrations.

## Enroll Today in Don Powell's School of Baton Twirling

Personally Conducted by Don Powell  
Drum Major High School Band, Ellensburg, Wash.

### The Wrist Twirl

This, the wrist twirl, being a popular twirl with every beginner, proves in itself to be one of great simplicity. Once mastered this particular twirl can produce a great performance. That statement can be true of any twirl. If a twirler can "run-off" a routine with speed, smoothness and grace he is indeed producing a great performance and is to be congratulated for his success. I personally feel that learning the art of baton spinning is a test of patience. A matter of minutes or even hours does not learn the art, but a skilled twirler must have a record of days, weeks, months, yes, even years before spectacular results can be produced.

Many twirling admirers, especially children, observe a parade with snappy, flashy twirlers in front of the band and immediately dash home for a broomstick and "take a stab" at it themselves. Anything satisfies them as long as the thing goes around. I admire such interest toward learning to twirl, but, by the method that has just been mentioned, I absolutely disagree, even to an extreme extent. By all means, if one has the

longing to learn to twirl, he or she should proceed immediately to secure an instructor, or an instruction booklet, and then learn the correct way. By this method the beginner learns a more rapid knowledge of baton twirling and will be glad he didn't waste the time teaching himself. However, correspondence instruction such as this, has its disadvantages too. Often the beginner misreads the instruction, hence learns the rudiments incorrectly, causing great difficulty in re-learning the correct method. However, this can be overcome by careful and attentive reading. Concentrate on the twirl—read the instruction several times. Is it right?—does it look right?—does the baton feel "comfortable?" All of these things are included in making a twirl complete.

But to proceed with the instruction of the wrist twirl. Read carefully the given instruction. It is executed as follows:

The baton is held in the right hand in the pit between the thumb and the index finger. Do not hold the baton too firmly, but maintain a solid grip at the same time allowing a comfortable relaxation of the wrist and hand as well as the arm.

Now move the baton in an "away-from the body" manner. Correct movement of this twirl will allow the knob end to pass on the inside of the arm and the shaft end to move on the outside of the twirler's arm. The first few days on this twirl will undoubtedly give the beginner several bruises on his arm. Patience and practice will soon master this twirl, as well as all others!

The twirler must have a loose wrist and limber fingers. I don't advise practice of this rudiment in a cold room or in cold weather, especially if you are a beginner.

An hour a day for a week will make a nice showing of this twirl.

Always remember one of the most important steps included in a good twirler is "posture." A slouchy twirler has no place in a twirling career. Stand erect, shoulders back, chin in, head up, seat in, stand on balls of feet.

In these write-ups every month I will attempt to instruct only one different twirl. I feel that by doing this the beginner advances not as rapidly in speed, but will eventually show much greater progress from the "ability" standpoint. By that I mean that a twirler can produce a far better performance having learned several twirls perfect, rather than having many twirls "skimmed-over." One will find that the audience will enjoy the performance to a greater extent. Past experience has shown this to be true. Follow the simple instruction given on these pages and a determined beginner will get results!!

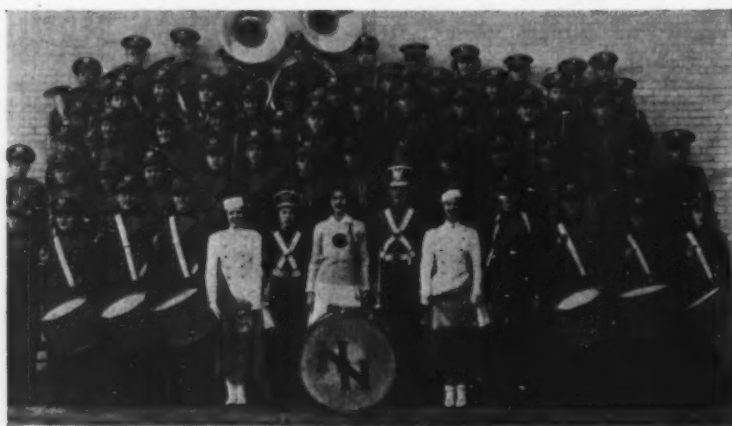
I am requesting something of my readers this month, hoping I shall get results. If you feel that illustrative diagrams would be of benefit to the reader I am requesting that you please drop a line to Don Powell, Drum Major High School Band, Ellensburg, Washington. This would require considerable time and effort, and your cooperation with letters will be appreciated.

Next month—"The Figure Eight."

## Glee Club Leader Takes Podium. Morehead in Army

Blytheville, Ark.: Charles G. Morehead, who has so successfully conducted the instrumental music program here, entered the armed forces on February 8th. His new Camp address has not yet been established. Miss Carolyn Haley, a local glee club teacher will continue the instrumental music program through the second semester.

## We'd Rather Have the Peanuts than the Money



Last summer this Band of Newport News, Virginia, under the direction of Miss Eleanor A. Sherman, won \$200.00 at the National Peanut Festival and bought new caps. They had to compete with college and university bands and were they tickled when they got that check. They have taken First Division ratings regularly in state contests, but have not yet had an opportunity to compete in the National Regional.

## High Bass

This by Howard Fischer

One of the most eloquent tributes ever paid to the value of music in wartime was voiced recently by Captain L. V. Kleihorn, Chief of Staff, U. S. Coast Guard, Chicago District. The occasion was the presentation of eight banjos to as many young men in the United States armed forces by Ashton Stevens, Chicago's banjo-loving newspaper columnist, on behalf of a group of stage, screen and radio stars which included Ben Bernie, Hank Ladd, Bert Wheeler, Willie Howard, Lou Holtz, Gene Sheldon, Skeets Gallagher, Grace and Paul Hartman and Buddy Ebsen. The presentation program took place at Treasury Center in the Commonwealth Edison Building, Chicago, and was arranged by Milton G. Wolf, member of the Special Events Committee of the U. S. Treasury's War Savings Staff, better known in musical circles as the "banjo man."

Called upon to say a few words when one of his guardsmen was given his banjo, Captain Kleihorn called the instrument "a thoroughly American gift to a thoroughly American boy," and went on to say, "If this instrument could speak in other than a musical language, it would say:

"You have given, gentlemen, more than you think.

"Through me you are going to send innumerable messages to cheer our boys in training camps, our lads on the sea and our young warriors on foreign soil.

"Through me you are going to instill in them even greater love of home and country.

"Through me you are going to give them added courage during the dark days.

"And as for me, I am going to take my place, my honored place, under the flag with the rifle, the sword, the battle trumpet.

"God bless you, gentlemen, for what you have done today."

So impressed was Ashton Stevens that he wrote to Irving Berlin, "I think these better banjo words than Kipling's 'Song of the Banjo'—better words even than Stephen Foster's 'Oh, Susannah!'—will stir your plunk-loving heart as they have stirred mine."

Stevens' wife, Kay Ashton-Stevens, who weekly interviews stars of the show world for CBS radio audiences in the Pump Room of Chicago's Ambassador East Hotel, Sundays at 12:15 noon, interviewed Captain Kleihorn and read his "The Banjo Speaks" to the musical accompaniment of Lou Breese and his orchestra over Radio Station WGN, Chicago, at 12 noon, February 8th. The program emanated from the stage at Treasury Center, visited daily, incidentally, by thousands of Chicagoans who come there to be inspired—by music—to buy more war bonds.

Departing for a moment from the sublime may we remind you in sending in change of address to give both the old and new. This is very important as our subscription records are kept geographically, not alphabetically by name.

This column thrives on contributions from its readers. What have you to offer? Something funny, something true, a bit of news—it's up to you.

The Subscription Department's offer of rubber tipped drum sticks with a two years' subscription has not been withdrawn, but the rubber tips have.

## 43 Schools Send Players to West Va. Clinic Band

Clarksburg, West Va.; The big 1943 West Virginia State Band Clinic took place here on January 25th and 26th under the direction of Dr. Irving Cheyette, Director of Music Education at the State Teachers College in Indiana, Pa. One hundred and seventy-five school musicians from 43 high schools formed the Clinic

Band. Thirty-two bandmasters registered and claimed the event the most worth while yet achieved by the Association.

Music chosen as official for West Virginia Band Festivals in 1943 included the following: Class "A", Coriolan Overture by Beethoven. Class "B", Silver Cord Overture by Charles O'Neill. Class "C", Heroic Overture by Otis Taylor. Class "D", Minuet in Eb by Mozart. A. W. Shaw was Chairman of the Clinic.



Here you are at Clarksburg, West Va. enjoying the fine performance of the State Clinic Band, directed by Dr. Irving Cheyette on January 25th and 26th. A. W. Shaw was Chairman of the State Band Clinic Committee.

## Palmer to Carry On at De Kalb for Fogelberg

De Kalb, Ill.; Willard Palmer has been engaged to conduct the instrumental music work in grade and high schools here for the duration. Mr. Palmer succeeds Lawrence Fogelberg who has been called into the service and is now conducting the Military Police Battalion Band, having received much praise from Captain Harold Bachman, Captain Wayne King, and the Sixth Service Corps. Mr. Fogelberg is stationed at Camp River Rouge Park, Detroit.

## Duke Ellington Jives at Rye High, New York

Rye, New York; The students of The Rye High School, were justifiably thrilled on Friday evening, January 22, for they had, in their own high school theater, a "preview" of the Duke Ellington Orchestra's Carnegie Hall concert. This was related to and arranged by the seven classes in "The Appreciation of Contemporary Popular American Music" which are conducted by Doctor J. T. H. Mize, head of the music department. The concert, attended by more than eight hundred persons, was followed by a three hour dance for The Rye High School students and their guests in the gymnasium.

Preceding the concert Dr. Mize and the members of the first and second orchestras and the bandestra were hosts at a banquet to the twenty-two members of the Duke Ellington Orchestra. During the dance Principal A. V. MacCullough made a most appropriate speech and gave to the orchestra a cake which bore twenty candles, this being the twentieth anniversary of the Ellington band. Principal MacCullough invited the Duke to "blow out" the candles and stated that those remaining lighted would indicate the number of years before Ellington's orchestra would return to The Rye High School; all were extinguished!

Unanticipated publicity was given to the concert and dance for there were frequent radio announcements of it over New York City stations and on two national network programs. It appeared even in

## February Glamour



Ruth Balitz

The boys and girls in the Hobart, Indiana High School Band unanimously nominated Ruth Balitz and enthusiastically urged the publication of her picture in this column as one of the outstanding school musicians in America. She has played first chair horn since 1938 since she was in the seventh grade. This year she is the Band's Secretary and has maintained a straight A scholastic average throughout her High School career. She has won First Division in regional and state contests both as the soloist and with her ensemble. The SCHOOL MUSICIAN is glad of this opportunity to give well earned credit to Ruth Balitz, not forgetting the important part that her director Frederick Ebbs has contributed to her success.

Walter Winchell's column. There were writers and photographers present from several metropolitan newspapers and music magazines. The musical high spot of the evening was the "world premier" of Ellington's thirty-minute-long "Tone Parallel" titled "Black, Brown, and Beige."—By Kay Langlosh and Margaret Peters.



## Capt. McAllister Makes Very Good in War Music

Joliet, Ill.: Captain Forrest L. McAllister, A.S.C., Music Director, Fifth Service Command out of Fort Hayes, Ohio, is being shipped about hither and yon from camp to camp getting music activities organized and all in all, doing a wonderful job. Captain McAllister with a sound musical background dating back to his cradle days, has the advantage of being an excellent showman as well as a musician and director. He zooves into popularity with the boys wherever he goes. And this, of course, is an important factor in the success of his work. He just finished a job at Camp Breckinridge, where he was Camp Musical Adviser and Editor-in-Chief of "This Way, Soldier", and has been transferred on temporary duty to Fort Benjamin Harrison.

## Music War Council Looks Ahead to Music Week

Chicago, Ill.: A program culminating the first week of May in a spectacular nation-wide Music Week demonstration of the importance and value of music in wartime is being planned by the Music War Council of America according to Howard C. Fischer, administrative secretary of the Council.

While definite plans have not yet been perfected, the Council's officers and directors visualize in this year's Music Week observance an opportunity to do more to focus public attention upon music than has been possible in any previous year. Music is now largely on war duty the year around and Mr. Fischer points to the fact that it is natural that Music Week should emphasize the importance of the role of music in the war effort. If the Council's plans are carried out there will be a nation-wide radio network broadcast each day during Music Week, each program dramatizing one or more phases of music's capacity to inspire, stimulate, comfort and otherwise aid Americans in their all-out striving to win the war.

## Mississippi Rhythm Gets Beautiful Results



Without fear of successful contradiction (If you will pardon the politician's lingo) we acclaim this, the Carthage, Missouri High School Girl's Drum and Bugle Corps under the direction of Kenneth Fite, the prettiest outfit of its kind, west of the Atlantic. And at that we doubt if we are taking in enough territory. Right now the girls are planning a great concert for February 14th in the Carthage USO Center, primarily for the entertainment of soldier boys from Camp Crowder.

## Former Sousa Man Gives at Clinic with Flute

Kansas City, Mo.: Among the outstanding features of the Missouri Music Educators Conference and Clinic held here recently, was the work of Mr. Hale Phares of the Kansas City Philharmonic Orchestra. Mr. Phares discussed at length problems related to teaching the flute, from the beginning stages to the finished artistry and his discussion is acclaimed one of the best organized demonstrations yet to be heard in instrumental clinic work. Mr. Phares was formerly with Sousa's Band and later with Harold Bachman's Million Dollar Band. He is well qualified to discuss his subject and to demonstrate his points.

## Tuning Up

I am somewhat insignificant in bodily appearance.

My voice does not belie my looks, as it sounds rather melancholy at times. Indeed, it is actually plaintive.

It is not difficult for me to realize just how most folks feel and think, when they behold me for the first time.

My comrades, however, look upon me with mingled admiration and compassion. They treat me as a real friend and a true patriot.

Ask any one of my business associates concerning my abilities, and he or she will tell you the truth.

I do not brag about my looks; nor of my voice either, for that matter. Really, it would be very foolish to do so.

Nevertheless, the crucial experiences of many years' service under Orpheus convince me beyond the shadow of doubt that my feeble talents are surprisingly indispensable.

I give forth Music. You can always find me wherever great bands and orchestras assemble, believe it or not.

The world's foremost conductors, including Arturo Toscanini, and others of similar calibre, demand my services continually.

Strange as it may seem, my fellow instruments of brass, silver, wood, etc., cannot perform unless I, the insignificant one, raise my voice first. Think of that!

They call upon me to lead the way to pure harmony.

Do you wish to know my name? If so, I will tell you.

I am—Master Oboe.

Curtis H. Larkin, Long Branch, N. J., November 25, 1938.

## Soviet Music Adapted for American Band by RICHARD MOHAUPT

### THE UNITED NATIONS (on the March)

Music by DMITRI SHOSTAKOVICH \* \* \* The Song of the Democracies \* \* \* Standard \$1.00—Symphonic \$1.50

### DANCE OF THE BOYS

(From the Azerbaidjan Opera "Shah-Senem") Music by REINHOLD GLIERE Standard \$3.50—Symphonic \$5.50

### CAVALRY OF THE STEPPES

(Meadowland) Music by LEV KNIPPER Standard \$4.50—Symphonic \$6.50

### THE INTERNATIONALE

(National Anthem of the U.S.S.R.) Music by PIERRE DEGEYER Standard \$1.00—Symphonic \$1.50

For Trombone  
BLAZAEVICH SEQUENCES—26 MELODIC STUDIES \$1.20

## AM-RUS MUSIC CORP.

Exclusive Distributors of Russian & Soviet Music Published in the U. S. S. R.  
37 WEST 57TH STREET, NEW YORK CITY, NEW YORK

Lincoln, Nebraska.—A new dance band, composed entirely of Lincoln high school students has been organized. A small, six piece "Dixie Land" outfit, it consists of two saxophones, a trumpet, trombone, piano and drums. Paul Ohlhelser is the manager.



# Advice to the Cornetist

Expertly Given by Leonard V. Meretta  
Instructor in the School of Music, University of Michigan, Ann Arbor

## Breath or Tongue?—Right or Wrong?

Did any of you readers notice a confusing statement in this column last month? It was there, the result of the omission of several words in one sentence, and just to clear up any doubts which may have arisen in your minds, I'd like to "set you straight." The fifth paragraph, pointing out error in the release of tones, reads, "Some of the tones were released by the breath, the same as if one were singing or saying a word which ended with a vowel sound," whereas what I meant to say was that "Some of the tones were released by the tongue, whereas they should have been released by the breath . . ." and so forth. In other words, folks, the tongue is all wrong in this particular case, but the breath is o.k.!

## More About Tone Quality

Question: "I have been interested in tone production for some time. Practicing long tones is probably the undisputed method for good tone production. My problem is tone quality in the upper register. Would it be advisable just to concentrate on long tones in the upper register? I notice that my quality begins to wane about E. Any comment or advice from you would be appreciated."—E. V., Minneapolis, Minn.

Reply: You did not mention how long you have been playing. If you have been playing for six months or more, you should be able to play E, fourth space, with good quality. In a year's time, one should be able to play G, just above the staff. From here on up the going is much slower.

I suggest that you begin your practicing as outlined in the December, 1942 issue of *THE SCHOOL MUSICIAN* concerning the developing of the high register. I would not go any higher than is comfortable. With daily practice of this kind, you should increase your register and quality. Following this, you might play a song, such as "America the Beautiful," "Calm as the Night," and so forth. I am a firm believer in song-playing as a means of developing tone quality, and I play at least one such number in my daily practice.

Rest when your lips begin to tire and always support the tones with sufficient breath. Try to play without undue strain, and when playing the higher notes, be careful not to pinch the lips or press the mouthpiece too hard against them. Keep

## A. B. A.

Due to the abundance of more serious material in this issue of *THE SCHOOL MUSICIAN*, the "Associate Members' Hour" has been momentarily postponed. Or if you want to know the real reason, Associate Members have difficulty in opening their mouths without broadcasting a barrage of advertising, except when they are under the influence of something, and we don't mean music. So in order to maintain the cultural standards of this annual event we are delaying the procedure until March when ABA conventions are generally held any way. If we can find any excuse for postponing it until April we'll advise you in the March issue.

your throat relaxed. Many brass players lose their quality in the upper register because they have a tendency to use excessive pressure, and also to tighten the muscles of the throat resulting in a "squeezed, stuffy tone."

A number of years ago, I asked my teacher, Dr. Ernest Williams, where pressure began on the cornet, and his reply was, "around D" (fourth line). We do use some pressure when playing the higher notes, but we should use a uniform pressure. Whatever pressure is necessary should be felt entirely beneath the red part of the lower lip.

You might be interested in the progress of my beginning cornet class here at the University. These students are fine instrumentalists on their major instruments, but they are required to study cornet for a year, as it will be necessary for them to be acquainted with this instrument, as well as with others, when they enter the public school music field.

The average range of these students, at the present time, is from low F<sub>2</sub>, below the staff, to E, fourth space. However, by the end of the school year, their range will no doubt be from low F<sub>2</sub> to G, just above the staff (a little more than two octaves). I am mentioning register; this however, is secondary. What concern me most are attack, tone, intonation, and release. These fundamentals are most important; register will come in due time.

## Tongueing

E. P. of Dupree, South Dakota writes, "I've read your column in *THE SCHOOL MUSICIAN* ever since it started and have gotten lots of help out of it. What can you tell me, to help me, regarding my tongueing?"

I suggest that you practice slurred chromatics and staccato studies. You might begin your practicing with slurred chromatics as outlined in the December, 1942 issue of *THE SCHOOL MUSICIAN*. Then, play staccato exercises. Those on the beginning pages of the Williams Method, Vol. II, are excellent. Staccato etudes are also fine. There are some excellent ones in "Twenty-seven Melodious and Rhythmical Studies for the Cornet" by J. L. Small. Solos that challenge one's staccato ability should help.

Place a premium on playing your staccato clean and with good quality. Many brass players have a tendency to "tighten up" when they play staccato, and as a result their quality is impaired. When one plays staccato, the quality should be the same as when he plays legato. One way to compare the two is to play a scale tongued legato (soft or "D-tongue"), then play the same scale staccato. The only difference between the two should be that when playing staccato the notes are separated.

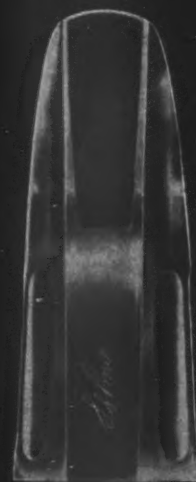
In your practicing, alternate staccato studies with slurred chromatics and scales. Have you heard of the famous musician who said, "If I play too much staccato, I lose my legato, and if I play too much legato, I lose my staccato"? Sounds a bit complicated, but really is very true.

Best wishes for success with your trumpet playing. And that goes for all of you.

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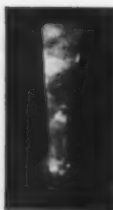
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# Let Me Answer Your Flute Questions

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## Orchestral Studies

**Question:** Even though I must do so without an instructor, I am studying the flute very seriously. The other day, while visiting in Los Angeles, California at the Baxter-Northup Music Company, I happened to see a Rex Elton Fair Flute Method Book II. In it I found the finest trill chart I have ever seen, and to study the trills as you have introduced them in the four "Trill Studies" makes it a real joy to study the trills. How did you ever think of a system so simply and so easily understood? If you will recommend some Orchestral Studies I shall appreciate it very much. I have a fine sterling silver flute but it is sharp in the upper register. Is there anything that can be done to correct this, other than careful handling while playing?—C. S., Idaho Falls, Idaho.

**Answer:** Thank you for such a fine letter. Orchestral studies by A. Brooke, Cundy-Bettoney Company, Boston. Schwedler, also Emil Prill, Baxter-Northup Company, Barge and DeVille, Lyon and Healy, Chicago. Your flute is sharp in the upper register because the cork in the head-joint is pushed too far forward, towards the embouchure. At least correcting the position by adjusting to seventeen and a half millimeters back from the center of the embouchure, corrects such faults in most cases.

## Doubling of the Piccolo

**Question:** Our band and orchestra director has asked me to play the piccolo and has offered me one which I may use during my remaining three years in high school. The question is, is the fingering just the same as that of the flute, and would it be apt to ruin my tone on the flute? Also can the C piccolo be used in the band as well as in the orchestra?—N. P., Omaha, Nebraska.

**Answer:** The piccolo is essentially a part of the flutist's equipment. I think that you are fortunate to have such an offer from your director. More often than not, the embouchure for the flute is improved by applying one's self to playing part of the time on the piccolo. I believe that this is true even though some artist flutists avoid such doubling. The fingering (on most piccolos) is exactly like that of the flute. The ordinary exceptions are the high F sharp and G sharp and once in a while the high A. If you have any trouble with these tones, just drop me a card and I will send you a recommendation for certain changes. Most band parts now include a part for the piccolo in C.

## Difficult Trills

**Question:** Is it possible to trill from high G sharp to A; high A to B; and high B to C? Also why is it that when I pull the head-joint of my D flat piccolo out far enough to make the A sound A,—for use in the orchestra, that the other tones are always out of tune? Thanks Mr. Fair for all the fine help you have given me through your column in The SCHOOL MUSICIAN. All of our flute players in the band read your column.—E. D., Denver, Colo.

**Answer:** G sharp to A. Start with regular fingering, trill with 1st tr. key. A to B. This is a difficult one for sure. Start with the regular high A, go to B

without the use of the 2nd triller key, trill back with 1st and 3rd right. Avoid use of the 4th right on the D sharp key. To pull your D flat piccolo down to C is most impractical. The construction of piccolo calls for scientific treatment. Consequently, if your D flat instrument was to be made into a C, then the whole piccolo would have to be stretched from the cork in the head-joint to the very lower end. That is to say that the tone holes would have to be spaced further apart according to the original "schema", also they should be proportionally larger, and the bore of the entire piccolo should also be proportionally larger. Now you may see how utterly impossible it would be to try to concentrate all of these changes in one tiny spot, namely at the slide in the head-joint. Sorry. I forgot the trill from B to C. Play B in the regular way, trill with thumb key. D sharp key must be closed.

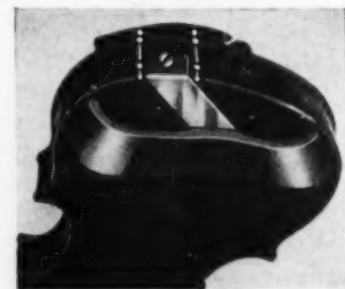
## Duet for Horn and Flute

**Question:** While listening over the radio to an army band the other evening I heard a most beautiful serenade for Flute and French Horn with full band accompaniment. The announcer merely stated that it was a serenade but gave no title. Would you have any idea of what it could have been?

**Answer:** The composition that you heard was undoubtedly the *Till Serenade*. It is a beautiful number and your columnist has played it with most every fine band in this country.

## Brahms Variations

**Question:** I am no longer a high school student but I never miss reading The SCHOOL MUSICIAN. For two years I've enjoyed playing with a community orchestra in our city but now I need advice. Our director recently told me that I had better study the *Brahms Variations*. Try as I may, I can find no such composition. Do you have any idea of what he meant or where I could order such a piece?—F.D.R., Kansas City, Mo.



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**Answer:** It is quite likely that your conductor intends using the Brahms Variations on a "Theme by Haydn."

#### Use of the Thumb Crutch

**Question:** For years I have used the thumb crutch, as my first teacher advised it. Owing to the draft, I've had to change teachers and my new one insists that I should dispose of "that contraption." Both teachers use your methods and seem to respect your opinions very highly, so now I ask you, what do you say?—O.D., Detroit, Michigan.

**Answer:** Thank you Oliver, for those kind words, but now, you have put me "on the spot". It is true that a divided opinion exists between flutists regarding this question. However, the general consensus seems to be that those playing the open G sharp flute need it, whereas those playing the closed G sharp do not. If properly fitted to the hand it can do no harm to those using the closed G sharp and will be helpful to those using the open G sharp. It is a fact that most players of the "open" use them and those using the "closed" do not.

#### Kuhlau Duets

**Question:** Both my son and I play the flute. Some time ago, while browsing around in the Walt Music Store at Lincoln, Nebraska, I happened on to a flute duet unaccompanied, by Kuhlau. It is opus 10. Never have we enjoyed any duet like we have this one and I am wondering if there are any other such compositions by him. I do hope there are and I'll be looking forward to your reply. —W.B., Grand Island, Nebr.

**Answer:** I cannot imagine a lovelier picture than seeing Father and Son playing flute duets together. Also I am glad to know that you have enjoyed this work as you have. It is acknowledged by all musicians, that so far as counterpoint is concerned, there has never been a composer that knew more about it or could put it to such correct and fascinating use as has the immortal Kuhlau. It is good to be able to tell you that he has written many such compositions. Among them are Opus 10-39-80-81-87-102-103-119. There are also many trios, quartets and other ensembles. Kuhlau left us many sonatas, sonatinas, fantasies and other solos with piano accompaniment.

#### Tuning the Band for Concert

(Continued from page 7)

inets and other small instruments following them except by very slight amounts. On the other hand, because of the prominence of the bass tone and its foundational importance in the harmonic structure, there is a pronounced tendency on the part of players on small instruments to attempt to boost the pitch of their tones to match those of the higher pitch level emanating from the brass basses. This would indicate that the large instruments tend to govern the pitch level even though they become sharper and depart further from the standard as a concert progresses.

The consequence of this attempted sharpening of pitch by players of small

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instruments is two-fold. First, there is an evidence of increased embouchure tension resulting in a sacrifice of tone quality brought about through a damping of certain of the components of the acoustic spectrum, as Smith shows,<sup>3</sup> and also a rapid fatigue of lips and oral cavity of the player which aggravates a condition already uncomfortable. Second, the employment of all available tuning leeway on the sharp side of an instrument tends to disturb the pitch relationships in the scalar structure of the instrument thus causing it to become "out of tune with itself."

From what has been said above, it is obvious that players on smaller instruments should not be compelled to follow the rising pitch of basses during a concert despite the tendency to do so.<sup>4</sup> As further evidence in support of this statement, the finding that mallet played instrument, i.e., the vibraphone, xylophone, and marimba flatten slightly in pitch as temperature increases, emphasizes the wisdom of holding the pitch level down to the Standard through a concert.

Furthermore, findings in this study indicate, clearly, that when stage or room temperature increases as it does in a normal concert situation, a preferable procedure is to make correction, as the concert progresses, by adjusting the pitch of the brass basses and other large instruments downward so as to conform to the American Standard A-440. This is in direct contrast to the general practice of allowing the pitch level to drift upward.<sup>5</sup> However, the retention of the Standard Pitch is advocated here because it shows at least three salutary effects. First, it encourages the retention in our hands of the various mallet played and electronic instruments which are manufactured in Standard Pitch. Second, and more important, it permits players of smaller instruments to employ a comfortable embouchure thus enhancing tone quality and insuring optimum pitch and tonal effects; and third, it permits them to retain normal adjustment of their instruments resulting in greatly improved intonation, not only in these instruments but throughout the band.

3. Claude Smith, "Tone in Wind Instruments" (Unpublished Master's Thesis, Northwestern University, 1926), p. 59.

4. D. J. Blakley, *Memorandum on the Pitch of Army Bands* (London: Boosey and Company, 1909), p. 12.

5. O. J. Murphy, "Measurements of Orchestral Pitch," *Journal of the Acoustical Society of America*, XII, No. 3, (January, 1941), 295.

Comming: "Intonation Difficulties in Soft Voiced Bands."

## Memories of Arthur Pryor

(Continued from page 9)

bone with the Russian Symphony Orchestra at Willow Grove Park (Philadelphia). In 1920 he appeared at Willow Grove, this time as Naham Franko's soloist. From 1920 he was the original first trombonist with the New (later the National) Symphony Orchestra (New York) under the celebrated Artur Bodansky. When Bodansky was engaged to conduct operas at the Metropolitan Opera House, he took Cusumano with him, as he thought so much of this artist. From 1921 to 1925 Charley played first trombone with Mantia's Orchestra at Asbury Park in the summer seasons. He was a member of the Metropolitan Opera Orchestra at the time of his death. Simone Mantia was the only trombonist who ever succeeded in holding Cusumano back from occupying the first chair in any ensemble whatsoever.

As I am so well acquainted for so many years with Cusumano, it does not seem amiss to relate a somewhat amusing incident concerning him. Charley was a great "kidder." While we were chatting together at Willow Grove Park in 1920, he was telling me how an orchestra brass instrumentalist played under vastly more difficult circumstances than a bandman. "In the band," remarked Charley, "you can make a few mistakes and the rest of the brasses will cover you up; but in the symphony orchestra you cannot afford to make any." Then he added: "I never make mistakes."

Three years later (1923) I saw him for the last time while he was with Mantia at Asbury Park. One afternoon the orchestra was playing. They had just finished a number, and Mantia in response to the applause lifted his baton for an encore. I was sitting almost directly overhead in the balcony. No sooner had the orchestra sounded the opening note than a most hideous discord resulted. Poor Simone was compelled to stop the music. Why? It seems that Cusumano misunderstood the signal and was playing another number in a very different key. Immediately I remembered his "I never make a mistake" said in 1920. Poor Charley! He is gone now, and I have always been thankful that I never twitted him about it.

In the concluding part of this story which will follow in the next issue our author tells us many things about the great Simone Mantia; Pryor's adventure in politics, how the great trombonist achieved four tones at once on his instrument, and many other sidelights of his spectacular career. You will not want to miss reading this concluding story.

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## Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

### Developing the Left Hand

Every drummer has natural difficulty with the development of the left hand (assuming he is right-handed), and I doubt very much if any drummer has ever developed the left wrist to the point where it matches the right in strength and dex-



Mr. Noonan

terity. The renowned Victor Herbert once said he had never heard a drummer who had perfectly matched hands, and I have long noticed in listening to and watching many drummers play in all parts of the country that almost invariably there is a certain amount of "crushing" with the left stick in order that it match the right in speed and tone.

Exercises for the left hand are many and well known. For example, using the left hand to open doors, in eating, various wrist bending exercises and kindred muscular developers are suggested by many drum teachers. Putting on the left glove without using the right hand, and wadding a spread-out newspaper into a ball by using the left hand only are other suggestions advocated and they are all good for strengthening the left wrist. Many drummers also loosen up the wrists by grasping both sticks in one hand near the berry end and turning the wrist rapidly from side to side, which loosens the muscles and frees the wrists.

These are all fine and are recommended, but they are not "cure-alls" in any sense of the word, for several reasons. First, we are trying to balance the hands to equal facility and second, the secondary bounce beat so important in drumming must be developed and controlled.

To begin with we must first have the proper stick grip. I have mentioned this many times in these columns, and I again repeat that this is of primary importance, for without the proper grip being used one can practice with only harm as a result. Next, the sticks should be balanced properly in order that a strong rebound will result from the initial throw of the sticks.

Now we come to development exercises to match the hands in speed and power. The best answer I know is the practice of single-stroke exercises in all dynamics and at various speeds from very slow to very fast. First, start on the single stroke roll RL RL RL RL, etc., stressing evenness of tone and equal height of the sticks (watch that left—it won't go as high as the right) and work this out until a closed single stroke roll is obtained. Then start over, but this time add a rebound to the initial stroke RL LL, etc., for the double stroke or "daddy-manny" roll. Here the rebound is the important thing to watch. It's a two-for-one proposition, one throw of the stick brings a tap and a bounce, the idea being to finally control the bounce until it is as strong as the stroke. (It can't be done, but you can fool 'em if you work at it!) If one could only practice a single exercise I believe this would be the very best possible means of keeping the hands well balanced.

Applying this further I have found that a splendid idea is to work on rhythmical exercises in all rhythms, employing single stroke exercises only (no rolls) in the following manner. First, play the exercise through hand-to-hand, next, play the exercise with the right stick only and then play it through using the left stick only. Here's where you will find that the left is really sluggish and not being raised quickly enough. There is the answer to all left hand problems. The left stick doesn't come up as fast as the right, thus doesn't get down fast enough, making our playing sound like "Old John Silver," with his heavy wooden leg.

The sixteen bar exercise accompanying this article shows the type of exercise I refer to. There are hundreds of them available or you can "ad-lib" your own. Stress the left hand alone in practicing similar rhythms, and I'm sure it will help in freeing up that "left wing."





# Keep 'em Playing

## A School of Repairing All Band Instruments

Conducted by Erick Brand

Address questions to The School Musician, 230 No. Michigan Ave., Chicago.

**Question:** What supplies and equipment should we have to make minor repairs on our instruments?

**Answer:** Much will depend on skill and time of the person doing the repair work, size of the band, and the nearness of a good repairman who will do your general work.

Many schools are in the rather fortunate position of having a good professional repairman nearby and in that case would suggest giving all the work to him and not bother with your own repairing at all. If, however, you must ship the instrument away or wait for a man to call at regular intervals, it is probably best to set up your own little repair shop as extensively as you can.

A large band will naturally have more repair work than a small one, and, therefore, probably need a larger shop or repair kit.

Last, but not least, the man doing the work will have many of his own ideas as to what equipment he will want. After all, there's no use of his having equipment that he knows he is not able to use.

The least one should have is a few pair of pliers, a few screwdrivers, a small hammer, a good instruction book, some springs for all instruments, some corks and some felt parts. Various adhesives will also be required, as well as a method of melting the stick type adhesives such as a Bunson burner or an alcohol lamp.

Incidentally, there is a kit on the market like this but the supply is very limited. If you'll write to School Musician, full information will be sent you on this kit.

**Question:** What is the best way to apply new pads on keyed instruments where the entire instrument need not be overhauled?

**Answer:** It is rather hard to explain this in a letter as this is really one of the things that is learned best by practice.

All pads that are held in by a heating type of adhesive such as shellac, stick cement, etc. can be easily shifted after they are fastened in the cups and, therefore, it is not so necessary to get them into the cup absolutely level as the type of pad such as used on flutes where you must back them up with washers. One should fasten the pads into the cup level if for no other reason than of appearance no matter how the pad is fastened.

Second, the pad must be mounted in the cup to the proper height so that when the key is fitted to the instrument, the pad will seat on the tone hole properly without any shifting for best results.

A pad should be selected of the proper size which in the case of skin covered pads such as used on clarinets will be just a little smaller than the outside diameter of the pad cup it is to be used on. In the case of pads that are mounted into the cups like saxophone pads, one should select a pad that fits the cup without crowding or without being loose. Either condition will give trouble in doing the final regulating on the instrument.

The old adhesive should, of course, all be removed from the cup by either scraping or heating the cup and wiping it out with an old rag.

Skin pads are best held in by the white

type of adhesive because most skin pads have to be "floated in." This adhesive bubbles less and expands less than other adhesives of this type. The leather pads such as used on saxophones can be very satisfactorily held in with the use of stick shellac or stick cement.

Skin pads for clarinets also come in various thicknesses. Of late years there has been a tendency to use the extremely thick double felt pads which have been found rather easy to apply. The chief drawback on these pads is that they seldom do a good job on the instrument and are, therefore, not recommended for players who want fine work. Ordinarily, the thin pad is best but there are some occasions when the instrument is so mounted that it will require a somewhat heavier pad in order for it to seat properly without being pushed back in the cup.

To stick the pad into the cup, heat the cup over a Bunson burner or alcohol flame until the stick cement will melt when coming in contact with the inside of the cup. Now, in order to speed up the operation somewhat, move the cup to one side so that the flame strikes one corner of it only and allow the upper part of the flame to strike the stick cement. This will soon start melting it down into that cup. Be careful not to get it too hot as you'll only have to wait for it to cool longer and you're liable to burn the cement. The amount to be put in the cup is determined by the thickness of the pad you use and how far it is to project from the cup. This is, in turn, again determined by the way the instrument is mounted which you can gauge as you're taking that particular key off the instrument.

In other words, if you find the pad in the cup is level, put the next one in so that the same amount protrudes. If the pad is pulled forward or away from the hinge, it means that the pad was too thick so mount your next pad somewhat thinner. The opposite holds true if you find the pad had been pushed back toward the hinge which shows the pad was too thin. In this case put a little more white cement in the cup to raise the pad or use a thicker pad.

After you have what you feel is the proper amount of cement in the cup, tilt it back and forth to see how freely it flows. If you put the pad in the cup while the cement is too hot, it will ooze out on the edges. If you put the pad on the cement when it is too cold, it will not stick. You must by experiment find that correct point in between the two extremes which will do the job just right. As nearly as it can be explained here, I suggest that you tilt the cup until the cement becomes somewhat stiff but still will flow back and forth in the cup. At this point, place the pad on the cement and turn the key with the pad on it around so that the face of the pad lays on a smooth steel surface such as a jeweler's anvil. Press on the key cup with a piece of cloth, hammer handle or anything else that will not mar the key or burn your fingers. Do not press hard as you'll only squeeze the cement from under the pad. An even easy pressure is all that is required. See that the key cup sets level on the pad.

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## Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Barker, N. Y.

### On the Hoof

Parade music is the first ambition of the brass tooter, having learned how to make tones, read a bit, and control his breathing. In the January French Horn column we got pointers in playing from piano and song music as a starting experience. Keep those fingerings on the keyboard, you'll need them for practice in reading band marches.

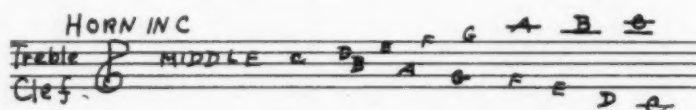
### Key to the City

The sign at the beginning of a staff is called the *clef*, and *clef* means *key*, (though not in the same sense as a sig-

nature of sharps or of flats). The clef is a key to the names of the various lines and spaces. Now Washington, D. C., has an "Avenue A," "Avenues B, C, D, E, F, G" and others. The word *Washington* is the key or clef which would tell us where "Avenue A" is once we become acquainted with the avenues.

### Treble City

You undoubtedly know the names of the lines and spaces when a treble clef is indicated. And you probably are now familiar with the fingerings that go with those lines and spaces.

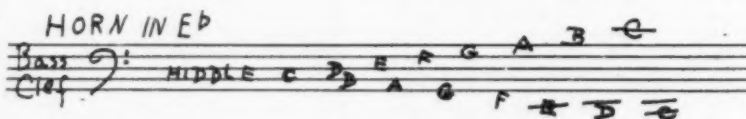


Treble clef will be used in *this system* for Horn in C only (meaning song music, piano music, violin and flute music in their concert pitch).

### Bass City

Piano players find that learning a new

clef takes much less time than learning the first one took. Bass clef will indicate these locations for the names of lines and spaces; the fingerings will always agree with the note name.

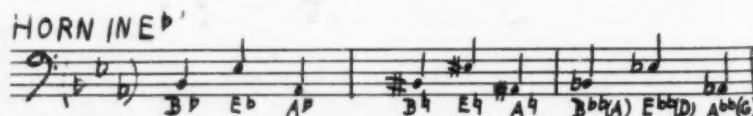


Bass clef will be used in *this system* for Horn in E $\flat$  (most band music) and occasionally for Horn in E (in some orchestra music, muted F horn parts, playing with very flat pianos).

### Flats Fixed Here

When using Bass clef on piano or horn (you will of course study band parts with

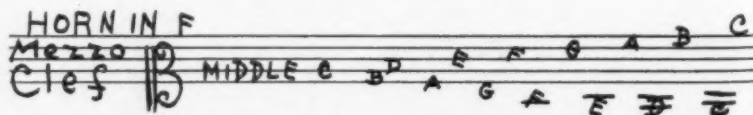
the piano until you feel confident), locate a flat at every B, E, and A. If your band piece has a flat in the signature, call it the *fourth* flat, or D $\flat$ . If your piece has a sharp, take off the last flat. If a B $\flat$  has a flat written before the note (this won't happen often) B $\flat$  will become B $\sharp$ , or A natural.



Sounds complicated—so does driving a car sound complicated, but trying it shows you what you really understand, and what you must reconsider before trying again. (Horn in E uses sharps, F, C, G, D, unless affected by signatures or accidentals.)

### Mezzo City

Mezzo-soprano is too long to pronounce readily, so Mezzo will locate the names of lines and spaces as shown. Again, the fingerings will always agree with the name of the note.



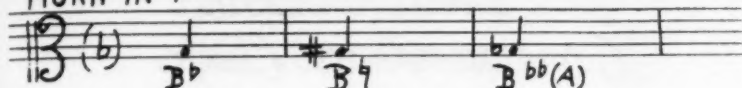
Mezzo clef will be used in *this system* for Horn in F (most orchestra music, solos, ensembles, English horn cues.)

### More Flattery?

When using Mezzo clef on piano or horn (keep on using the keyboard until the

new clef comes readily on the horn), locate a flat at every B. If your piece (in F) has a flat in the signature, call it the *second* flat, or E $\flat$ . If your piece has a sharp, take off the flat. If a B $\flat$  has a flat written before the note, B $\flat$  will become B $\sharp$ , or A natural.

## HORN IN F



### Warning!

You will need to defend this system, it is not widely known; it is your trade secret for teaching yourself to play. Other horn players will wonder what you are doing, instrument teachers will persuade

you to follow their book (there is no book on this system—want one?). Your defense will lie in mention of the Eastman School of Music, Yegudkin, Stagliano, to mention a few recognized horn authorities using and teaching this system.

## "A Course in Modern Embellishment"

# For the School Dance Band

Norbert J. Beihoff, Mus. B. director, Beihoff Music School, Inc., Milwaukee,

He Will Answer Your Dance Band Questions

To enable students to develop variety and style in writing embellishments we are presenting several charts for studying rhythms and dynamics.

The first chart, examples 1 to 17 inclusive, shows half measures of various rhythms; the examples 18 to 34 show full measure combinations but by no means exhaust the many additional combinations that students can devise.

The remaining (not numbered) combinations illustrate what accents can do with the same note grouping, and some unusual combinations of accents. Tap these rhythms mechanically (a pencil against a table) until a good control is obtained.

To suggest a routine to use these charts to best advantage, we will first review the assignments of the two previous lessons. We had suggested that students write choruses, insert the harmony underneath the melody, and add embellishing according to the rules and restrictions that were explained in those two lessons.

Students who wrote a number of choruses must have found that there is an

unlimited and endless variety of combinations of tones, in addition to the added variety of rhythms and accents. It is suggested, however, that students do NOT try to use a different rhythm in every measure but to develop a style with sufficient repetition to establish a coherence of material and ideas similar to a melodic theme, its answer and the repetition and development of both, in a regular chorus.

We are stressing this especially so that students do not misunderstand the next assignment, to wit: Write 8 measures of some popular melody, add harmony analysis, and then write ten embellished examples for these 8 measures, each one differing from the next in style but avoid using too many rhythms and accents in contrasting styles in any one example. For additional assignment we suggest writing entire choruses, embellishing and then memorizing them, playing them, if possible, with accompanying instruments. Listening to recordings of different dance orchestras will greatly assist students in recognizing and developing style in embellishing.



Adam P. Lesinsky's remarkable article on music library management and procedure has been held over for a later issue. If possible to complete it we will present this feature in March.

Music has played its vital part in war-time all through history. A good example

was Napoleon's complaint that his defeat during the Russian campaign was due just as much to the music of the Russian army as it was to the bitter cold of the Russian winter. During the first World War, music did as much as anything else to keep our country's morale to its heart-warmingly high level. Walt Disney, World Renowned Cartoonist.

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# The Band Directors' Correspondence Clinic

By **C. W. Coons, Supervisor of Instrumental Music**  
Public School System, Hoopeston, Ill.

The attendance at the University of Illinois Band Clinic was surprisingly good considering the problems of transportation involved. The leading lights of the Mississippi Band Directors' Association traveled all day and most of two nights to get there and others from a distance faced similarly long hours of driving.

But Dr. A. A. Harding and his staff at the University made it worth whatever it cost to make the trip. Over and above the regular features such a clinic presents, our contribution in the form of patriotic music and our duty of awakening interest in our allies by the presentation of their music was stressed.

Herewith is a list of the selections appearing on the music (to be read by the masterful U. of I. concert band for our edification) which are particularly in line with the main themes. The works by *Bentor, Carazo, Kurth, Moreno, Morrissey, Rauterkus, Robles, Roncal, Shostakovitch, Walton, Gallini, and Misud* are especially fine for fostering our interest in our allies and in following the "good-neighbor" policy.

The rest of the works listed here are of a purely patriotic nature. Some are new numbers and some are new arrangements of old tunes that have proved their worth through the years. Meecham's "American Patrol" arrangement fits modern hands better than the older arrangements; Yoder and others have made more radical changes in their arrangements of this number, but all of these arrangements achieve their goal by making this grand old number playable in our younger bands. The "As America Sang" is designed for a not-too-difficult historical band pageant with narrator; it can be done by band alone, or choir alone, or with the two organizations together, or band with audience participation in place of choir. Yeats' number and several of the other new numbers of similar nature listed below are filling the present demand for new patriotic music.

Bentor, *FROM OLD ENGLAND*, Selection (Fischer).  
Carazo, *CASTANETS*, Spanish March (Belwin).  
Chenoweth, *RISE, MEN COURAGEOUS* (Fischer).  
Coons, *AS AMERICA SANG* (Rubank).  
Gallini, *LA SORELLA*, Spanish March (Belwin).  
Kurth, *CHINESE WAR MARCH* (Fillmore).  
Meecham, *AMERICAN PATROL* (Mills).  
Misud, *MANANA*, South American Dance (BMI).  
Moreno, *CANTAR LLORANDO*, Mexican Dance (BMI).  
Morrissey, *CARIBBEAN FANTASY* (Marks).  
Olivadoti, *WITH FREEDOM'S FLAG*, Concert March (Rubank).  
Rauterkus, *PAN-AMERICAN FANTASY* (Rubank).  
Robles, *EL CONDOR PASO*, Inca Dance (Marks).  
Roncal, *MARCHES 3 DE FEBRERO* (B-H-B).

Schaeffer, *HAIL AMERICA*, Patriotic Medley (Fillmore).

Shostakovitch, *MARCH* (Am.-Rus.).  
Sullivan-Yoder, *ONWARD CHRISTIAN SOLDIERS* (Mills).

Walton, *FESTALETA*, Overture (Belwin).

Weinberger, *PRELUDE AND FUGUE ON "DIXIE"* (MS).

Yeats, *AMERICAN ANTHEM* (B-H-B).  
Yoder, *VICTORY*, American Selection (Fischer).

A director from a neighboring State writes to ask what is available in the way of talent tests; he has tried to obtain the Seashore tests but finds them booked too far in advance to be of service to him at the time he needs them.

All the major musical instrument companies feature these tests as a part of their promotion programs and will furnish them to band directors who ask for them free of charge.

Some are better than others, naturally. Some of the companies have had these tests compiled by eminent psychological experts so that they test what they are supposed to be testing for—namely actual potential musical ability. Most are simplified variations of the pioneer Seashore tests, and will give you the necessary prognostication. All are simple enough for class-room presentation, and all come with complete instructions.

## Back Issues

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# The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

On the Continent, in the British Isles, and later in America, the lower voiced clarinets,—the ones with which we have a first hand commonplace acquaintance—the alto and the bass clarinets,—have been used by the arrangers of the past era in varying degrees of importance in their respective scores. Today as never before, concert band arrangers in America have recognized the tonal coloring possible with the liberal use of important passages for the alto as well as the bass clarinets.

Since the turn of the nineteenth century, the works of the masters, with but few exceptions have been portrayed in orchestral scores, of symphonic nature and proportions, by the noble tones of the bass clarinet reiterating the previously introduced themes, introducing transition or in some cases, even new themes. The scores of the operas, even to a greater extent have called upon the marvelous voice of the bass clarinet to lend some added enchantment to a particular scene, or to create some atmospheric effect, relative to the aria or the recitative which followed. Yes, through this medium, the bass clarinet gained for itself a respected, dignified position, in musical society. Though subdued, in contrast or comparison to the more bombastic voice of the trombone, it nevertheless, when thinking of the orchestra in the medium of a court scene, would speak authoritatively in a judicial manner.

Just when or where, and when we consider the scores assigned to it at the time, why, the bass clarinet was used "full time" in a concert type band is dimmed in the misty haze that shrouds our historical past. Historians do mention the bass clarinet was used and "seen" in the bands of Europe and in England as early as 1850. The scores assigned to the bass clarinet in that past era of bands was indeed different than the modern type of bass clarinet score found in our present day concert band arrangements. Perhaps a more clear picture of the musical part the bass clarinet played in the bands of a past era can be obtained in reviewing old editions of concert band arrangements. Old English publications, do as a rule, include a part with the informative note—"Bass clarinet or B-flat bass." In essence, that was the type of score assigned to our, as well as middle nineteenth century English, band publications. Such type of scores indeed would offer no great incentive for students to study the bass clarinet. Our early band arrangements usually were for a smaller type group, as a rule, less than forty in number, and very "brassy" in character. In these "mockeries" no bass clarinet score could be expected, nor was to be found.

Why bass clarinets were treated lightly or completely ignored by past band arrangers when, at the same time, the masters were scoring for the bass clarinet in both opera and symphony is a question which no definite or single answer can completely answer. Some like to pass the question with the explanation that instruments were faulty at that era. If this were completely the case, would the famous composers, whose works have lived,

tolerated such instruments? Perhaps the use of the majority of the bands, in Europe, at the time, could more closely be responsible for the lack of commonplace use of the bass clarinet. The bass clarinet's voice is neither bombastic nor as powerful as the brass instruments of the same register. The very instrumentation would lead us to suspect that it was more often a question of quantity in terms of volume, than of color that was desired at that time.

In America, our bands, with a few exceptions, were of a small, and usually community character. Bass clarinets were and are comparatively costly. That alone may have caused many bands to be without bass clarinets. Until a wide scope movement, such as the musical education program of this country, influenced publishers to re-arrange existing compositions of their library, for the band of our modern instrumentation, and then secured the scored for instruments, previously a rarity, little can be boasted of or about our early bands, in respect to present day standards. Manufacturers and publishers alike hesitated, and soundly from a point of "good business" to build the lower voiced woodwinds, and to publish band arrangements calling for such instruments, until a market could be seen; likewise the few interested ones, who would have purchased, if the publications were available did not, for the apparent lack of use. It continued to be triangle, made up of the publisher, manufacturer, and the musical public, each waiting for the other to make the first move. An outside force was necessary, and it came, on the large scale from the musical educators whose number was and is regarded with much respect from the publisher-manufacturer "business point of view". When suggestions, requests and inquiries from this large purchasing group came to the notice of the supplying group, strides, and rapid ones, have taken us far from the middle and late 1800 type of band.

Even with the boost music educators gave the lower woodwind group of instruments, alto clarinets have yet to gain the foothold that the bass clarinet has established for itself. Less spectacular in appearance, scored for in more difficult key signatures, due to its pitch, and with fewer noticeable solo passages, the alto clarinet still remains a valuable member of the clarinet family, capable of brilliant tonal colorings, as well as executing rapid passages. Some seemingly regard it as the "black sheep" of the clarinet family. Perhaps the inroad the various members of the saxophone family, with their more powerful voices, has seemingly filled the need of a clarinet in that register. Those who wish to make a startling discovery should add the alto clarinet to their section, and the results will be apparent. Where the alto clarinet is playing a type of part similar to the second and third clarinets, a new section will be discovered. So often this clarinet section seems to be little better than "wanderings" and feeble "butterlings" "back in the woods". The throat tones of the alto clarinet, which are more powerful than the low register of the B-flat clarinet will not only be heard in

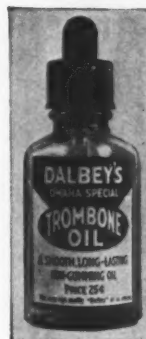
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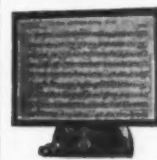
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### Music Appreciation Is an Essential

(Continued from page 13)

effort by adding enthusiasm to band rallies, scrap day, etc.

We realize that our musical appreciation program needs further experimentation and improvement. Our present objective is to find some method of measuring results. For example, how are we going to determine whether or not our students are developing an appreciation for fine music?

Following are listed several weekly programs which have not been already mentioned in the above article:

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